IQBAL :

THE GREAT POET OF ISLAM

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The Great Poet of Islam

BY

SH. ABDUL QADIR

Bar-at-Law, ex-Editor 'The Punjab Observer' and 'Makhzan'.

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To

The Memory of Late Mr. Manzoor Qadir,

Bar-at-Law, learned son of

Sheikh Abdul Qadir.

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Preface

This book comprises of the writings of Sheikh Abdul Qadir, a life-long friend of Iqbal. He had seen the dawn of Iqbal as he says :

میں نے ستارۂ اقبال کا طلوع دیکھا اور چند ابتدائی منازل ترقی میں اقبال کا ہم نشین اور ہم سفر تھا ۔

and knew him since his student days. Iqbal alongwith his classmates used to attend the 'Bazm-e-Mushaira' inside Bazar-e-Hakiman organized by Hakim Amin-ud-Din.

Later, in April 1901 Sh. Abdul Qadir started a literary journal 'Makhzan' to serve the cause of Urdu literature in which Iqbal's early Urdu poems used to be published. So Sh. Abdul Qadir was the first who introduced Sh. Muhammad Iqbal to the literary world. Sh. Abdul Qadir was right to say

اول آن کس کہ خریدار شدت من بودم　　باعث گرمی بازار شدت من بودم

Sh. Abdul Qadir left India for England in 1904 while Sh. Muhammad Iqbal in 1905. They spent two years together in England. During this period Iqbal's poems appeared regularly in the 'Makhzan'. While his stay in England, Iqbal had to encounter four major changes in his ideas. One day, Iqbal resolved to give up writing poetry forever, and solemnly affirmed that he would not compose even a single line and that the time he spent in composing verses, should be spent in some more useful work. It was Sh. Abdul Qadir who assured him that his poetry had a magnetic quality capable of inspiring a new life in the Muslims. Iqbal was hardly convinced of the argument.

The final decision was left to Sir Thomas Arnold who agreed with Sh. Abdul Qadir. So Iqbal was forced to bow to their collective judgement. It was decided that it was not in the interest of Iqbal and his countrymen to give up poetry.

The other change which took place was that Iqbal adopted Persian as the medium of his expression instead of Urdu. His inclination towards Persian had many reasons. Sh. Abdul Qadir says:—

> "His host at a dinner party asked Iqbal to recite his Persian verses and Iqbal had to confess that he never composed more than a verse or two in Persian".

The next morning Iqbal met Abdul Qadir and recited to him two fresh lyrics. From then on, Persian became the medium of Iqbal's poetic inspirations.

In 1907, India was passing through a critical future and its fortune was at a stake. Iqbal could not remain silent. The change, at this moment, in his ideas can be seen in the message which he sent from England to the students of Aligarh: He says:

اوروں کا ہے پیام اور میرا پیام اور ہے
عشق کے دردمند کا طرز کلام اور ہے

طائر زیر دام کے نالے تو سن چکے ہو تم
یہ بھی سنو کہ نالۂ طائر بام اور ہے

جذب حرم سے ہے فروغ انجمن حجاز کا
اس کا مقام اور ہے اس کا نظام اور ہے

فانوس کی طرح جیو ، آتش بہ پیرہن رہو
اے جلنے والو ، لذت سوز تمام اور ہے

The most inspiring poem which Iqbal sent to Sh. Abdul Qadir, opens a new chapter in the history of Iqbal's poetry. Iqbal seems to

have been deeply impressed by the miserable condition of the Muslim world, and draws attention towards the revival of Islam. Addressing to Sh. Abdul Qadir he says :

اٹھ کہ ظلمت ہوئی پیدا افق خاور پر
بزم میں شعلہ نوائی سے اجالہ کردیں
رخت جاں بتکدۂ چین سے اٹھا لیں اپنا
سب کو محو رخ سعدی و سلیمیٰ کر دیں

درد ہے سارے زمانے کا ہمارے دل میں
جنس کمیاب ہے آ، نرخ کو بالا کردیں
دیکھ، یثرب میں ہوا ناقۂ لیلیٰ بیکار
قیس کو آرزوئے نو سے شناسا کر دیں
گرم رکھتا تھا ہمیں سردیٔ مغرب میں جو داغ
چیر کر سینہ اسے وقف تماشا کر دیں
شمع کی طرح جئیں بزم گہہ عالم میں
خود جلیں، دیدۂ اغیار کو بینا کر دیں

Iqbal and Abdul Qadir did whatever they could do for the betterment of the Muslims. Everyone knows that Iqbal became the messenger of a new era for the Muslim world.

These are the writings of Sh. Abdul Qadir on Iqbal who had known him from his youth and their friendship was life-long. Hence they are of great importance. Justice Dr. Javid Iqbal has very truly said :

> "Abdul Qadir had seen a close friend of Iqbal in a particular phase of the poet's life and therefore whatever comes from him has a significance for any research scholar in the field of Iqbalian studies".

First of all, I thank Mr. Manzoor Qadir, deceased, (Bar-at-law, Chief Justice, West Pakistan High Court and ex-Foreign Minister of Pakistan) learned son of Sh. Abdul Qadir, for his hospitality, guidance, help and co-operation. Without his co-operation, I would not have been able to finalize this gigantic task. May his soul rest in peace ! Amin !

I am deeply indebted to Justice Dr. Javid Iqbal who is always kind to me and has very kindly favoured me with an "Introduction" for the book. I also thank him from the core of my heart for his valuable suggestions and guidance.

I desire to convey my thanks to Prof. Mohd. Yusuf Salim Chishti for his help and co-operation. I am very grateful to Mr. K. C. Gould, of the British Broadcasting Corporation, London, for his splendid co-operation.

Last but not least, I very heartily acknowledge the help extended to me by Mr. Sikandar Khan.

3rd July, 1975. Muhammad Hanif Shahid

Khalid-bin-Walid Road,

Samanabad, Lahore,

Foreword

This compilation consists of writings of Abdul Qadir on Iqbal. Abdul Qadir was not only a contemporary of Iqbal, but he had known the poet since his student days, *i.e.* 1898, when Iqbal used to appear in small *Mushairas* held inside Bhati Gate. They started their academic career more or less together. Iqbal's early poems used to be published in 'Makhzan', a literary journal edited by Abdul Qadir which appeared for the first time in April, 1901. Thereafter however they were together in England for higher studies. Abdul Qadir wrote the 'Foreword' of 'Bang-i-Dara', the first Urdu collection of poems of Iqbal which appeared in 1924. Iqbal thought very highly of Abdul Qadir and that proof was the poem dedicated to him in 'Bang-i-Dara' in which the poet invites his friend to join him in his struggle to revive and rejuvenate the Muslim community. This wish of the poet could not be accomplished because Abdul Qadir was temperamentally a different person and adopted a different career. However, Abdul Qadir remained an admirer of Iqbal throughout his life.

The papers of Abdul Qadir on Iqbal make an interesting reading for they have been written by a person who had known Iqbal. The papers are in the form of addresses on different occassions, therefore there is at times repetition of the theme. But Abdul Qadir had seen a close friend of Iqbal in a particular phase of the poet's life and therefore whatever comes from him has a significance for any research scholar in the field of Iqbalian studies.

Mr. Muhammad Hanif Shahid has already published a compilation of Urdu papers of Abdul Qadir on Iqbal. This English compilation is the second in the same series, and is a further addition as well as contribution to the literature for better understanding of Iqbal.

JAVID IQBAL
2nd June, 1975

1

Dr. Sir Mohd. Iqbal

Among the distinguished sons of the Punjab who have shed lustre on the land of their birth and have left it richer in thought and culture, the name of Dr. Sir Mohd. Iqbal has an unrival place. He belonged to a family of Kashmiri Brahmans, whose ancestors had embraced Islam and had taken residence in Sialkot[1] town. His father, though not himself a man with any modern education, believed in giving education to his children. He had two sons, Sh. Ata Mohd.[2] and Sh. Mohd. Iqbal. The elder son, after completing his education, qualified as an Engineer and served in that capacity in the Military Department till his retirement of service. The younger son, who was exceptionally promising, received high education on the Arts side. There was a college at Sialkot known as the Murray College which was conducted by a Christian Mission. It was teaching in those days upto the Intermediate

standard of the Punjab University. Mohd. Iqbal was sent to that college after his matriculation. The teaching of Persian and Arabic in that college at that time was entrusted to a great scholar named Moulvi Syed Mir Hasan.[3] The Moulvi had a special aptitude for creating in his pupil a great love of learning and for creating in them a taste for the literatures which they studied with him. This contact with a great teacher shaped the career of Mohd. Iqbal and gave him that grounding in Persian and Arabic which stood him in good stead throughout his life.

While Mohd. Iqbal was studying in his college he found that he had a gift for writing verses in Urdu and Mrs. Naidu[4] was asked to fill his place in addition to reciting her own poems. She gave a translation of the "Transliteration of Beauty" which elicited much applause. Sir Ross Masud[5] had also rendered into English a few poems of Dr. Iqbal and he had an idea of publishing them in a booklet, but his untimely death deprived him of that opportunity. A few other pieces of Iqbal's poetry had been translated by the late Sir Jogindra Singh[6] whose recent and sudden death is again responsible for his translations remaining unpublished. Another close friend of Dr. Iqbal who has translated some of his poems in English is Sardar Umrao Singh[7] of Majitha. Let us hope he will allow his translations to be published for the benefit of those who cannot read the original poems. I understand that a translation of the famous poem called Shikwah' has been printed but I have not yet seen the printed book. I have seen a manuscript of the English translation of a short poet called 'The Conference of the Arch Devil'.[8] It has been translated by Malik Mohd. Asraf, a Punjab graduate, who has taken great pains over his work and has added copious notes to his translation. This

book is in the press and is coming out soon.

It has been mentioned above that Dr. Iqbal attended the second session of the Round Table Conference[9] in London. It may be noted now this short connection of Dr. Iqbal with politics began. He was induced by a few friends to stand for election as a member of the Punjab Legislative Council.[10] The friends were so enthusiastic about sending him to the Council that they conducted an enthusiastic campaign in his favour, as a representative the Urban Muslim constituency of Lahore. That campaign succeeded and he won the election with flying colours and worked as a member of the Council for a full term. Afterwards he began to attend some small political meetings which were held in his town. One of the local poets was a person who could versify with a fair amount of ease, but his verses were not of a high order. The sharp wit of young Iqbal found a good target for criticism in the verses of that elderly man and he used to indulge in adverse criticism of the poet. It happened that the gentleman had a dark complexion and Iqbal would occasionally indulge in a fling at his complexion also. This used to amuse his young comrades. He soon advanced, however, from the frivolous side of versification to the serious but romantic side of verse and began to write ghazals. As he desired to have them corrected or improved by some famous poet, he sent them to Dagh,[11] who was then holding a high position as the adviser of the Nizam[12] in poetry, and was famous as one of the best writer of the Urdu ghazal. Dagh gave him his suggestions by correspondence. This did not last very long, as I understand that Dagh encouraged him to write more and assured him that a little more practice would make him a good poet. He also added that much improvement was not necessary in the specimens that

had been submitted to him.

It was with this background that Mohd. Iqbal came to Lahore to study for his B.A. after passing his Intermediate Examination from the Murray College. He joined the Lahore Government College and took up philosophy as one of his subjects. Just as it had been his good fortune to come under the influence of Maulvi Mir Hasan in his home-town, he was again exceptionally lucky in having Mr. T. W. Arnold[13] (afterwards Sir Thomas Arnold) as the Professor of philosophy.

The distinguished teacher soon discovered that he had in Iqbal an exceptionally brilliant student, who had a place for philosophic studies. He began to take special interest in the progress of Iqbal and this relationship between the master and the pupil laid the foundation of the life-long friendship between the master and the pupil.

The student always took pride in having sat at the feet of great a master and the teacher felt proud of having had Iqbal as one of his pupils.

Mohd. Iqbal studied for his M.A. in Arabic and after having duly qualified for that degree, he was selected for the Macleod Arabic Fellowship, the duties of which required him to teach in the Oriental College of the University, as well as in the Government College. He was soon recognised as a successful teacher and scholar.

His attention was mainly confined at the time to his educational work but he used now and then to attend the mushaira as well as the meetings of some literally societies in Lahore. In the former he recited some ghazals which were very much appreciated and in the latter he wrote longer poems on special subjects. The institutions which first gave him the opportunity of making his powers of writing verse widely known and recognised were the literary journal called the 'Makhzan'[14]

and the Educational Association known as the 'Anjuman-i-Himayat-i-Islam[15] of Lahore. At the anniversaries of the Anjuman he used to recite poems, specially written for the occasion, and his recitations used to attract large crowds and used to move the audiences to great enthusiasm, and to secure great moral and financial support for the Anjuman.

In 1905 Sheikh Mohd. Iqbal made up his mind to proceed to England for further studies. Professor Arnold had already gone to his old country and was working as a librarian of the India Office Library. He was delighted to have his favourite pupil with him again and advised him to join the Combridge University as an advanced student, and to get a degree by writing a thesis. Iqbal acted on that advice and started research work for a thesis on Persian mysticism.[16] He also joined the Lincoln's Inn to qualify for the Bar. After spending three years in England he got his degree at Cambridge and was also called to the Bar. Professor Arnold was so pleased with his thesis that he advised him to submit a German translation of it to a University in Germany, so the German University might confer a Doctorate on the author. This expectation was fulfilled when a translation of the thesis was submitted. It was approved by the University but the author was asked to be in residence in the University for at least three months and to show that he had a fair working knowledge of the German language. Mohd. Iqbal, therefore, went to Germany and his short residence in that country not only improved his knowledge of the German language, but gave him an insight into German character and broadened his outlook. The University conferred on him the degree of a Doctor.

It is remarkable that in spite of his pre-occupations with his

research, his study of the German language and literature, and his examinations in law, Dr. Mohd. Iqbal found time for writing poetry, in which he struck a new line, which has been the means of making him an international figure in literature.[17]

REFERENCES AND NOTES

1. **Sialkot** is a border town of the Punjab which is situated at a distance of only a few miles of the State of Jammu and Kashmir. At the dawn of the 19th Century, the Sikhs, who had established their rule in the Punjab, ejected the Afghans from Kashmir with the help of Raja Gulab Singh. In 1837-1839 he extended his rule by seizing from Tibet the northern areas of Ladakh and Baltistan. Seven years later the British waged war against the Sikhs and ordered them to quit their hold over Kashmir. Raja Gulab Singh offered the British 7.5 million rupees (*i.e.* £ 750,000) for the possession of Kashmir. According to the Treaty of Amritsar, signed in 1846, Kashmir was an independent state and was forever at the mercy of Raja Gulab Singh and his heirs.

   Commenting on the Dogra rule of Kashmir, Josef Korbel says: "It was for the Kashmiris another tragic experience. Though once Hindus, they had for 500 years been Muslims. But now, according to the Treaty of Amritsar, the Hindu Dogras possessed the state, they set upon a policy of unlimited cruelty on the helpless Kashmiris. With the result, many Kashmiri

families migrated from Kashmir to the Punjab. Iqbal's grandfather Sheikh Rafiq left his ancestral village of Looehar in Kashmir in 1857 and settled in Sialkot along with his three brothers.

2. **Sh. Ata Mohd** was the elder son of Sheikh Nur Mohd. He was born in 1860 and after completing his education, he qualified as an Engineer and served as I.D.O. in the Military Department till his retirement of service. It was Sh. Ata Mohd. who sent Iqbal to Europe and bore all the expenses. Iqbal had great respect for him and loved him very much. At the death of his mother Iqbal spoke about his brother like this :

وہ جواں ، قامت میں ہے جو صورت سرو بلند
تری خدمت سے ہوا جو مجھ سے بڑھ کر بہرہ مند
کاروبار زندگانی میں وہ ہم پہلو مرا
وہ محبت میں تری تصویر ، وہ بازو مرا

He died on the 22nd December, 1940 at the age of 80 years. He left 3 sons : Aijaz Ahmad, Imtiaz Ahmad and Mukhtar Ahmad.

3. **Moulvi Syed Mir Hasan** (*b*. 18th April, 1844, *d*. 25th September, 1929) who recognized and forecast Iqbal's poetic talent and greatness, was a great scholar of Arabic and Persian. Mir Hasan and Iqbal's father were fast friends. Besides, Mir Hasan was Sir Syed's friend and took an active part in Aligarh movement. Mir Hasan persuaded Iqbal's father to let him (Iqbal) to continue his education. Iqbal attended the discourses of Mir Hasan at his home. It was due to this scholar of repute that Iqbal gained world fame. In January 1923, when Iqbal was "Knighted" Maulana Mir was awarded "Shamsul-Ulama" due to the efforts

of Iqbal. At the death of Syed Mir Hasan, Iqbal paid him tributes in the following verse :

وہ شمع بارگہ خاندان مرتضوی
رہے گا مثل حرم جس کا آستاں مجھ کو
نفس سے جس کے کھلی میری آرزو کی کلی
بنایا جس کی مروت نے نکتہ داں مجھ کو

4. **Naidu, Mrs.** She was born on the 13th of February, 1879 in Hyderabad Deccan. In 1895 her father sent her to England for higher education and for 3 years she studied at Kings' College. After her return to India she was married to Dr. Major M.D. Naidu. She took great interest in the welfare of the women. So she did a lot in awakening of Indian womenhood. In this respect she visited many European countries. She was a poet of great repute. She was very much impressed by the writings of Iqbal. She wrote some novels also. Following are her writings :

(*a*) Sceptred flute (1928) ; (*b*) The feather of the dawn (1961) ; (*c*) Bird of time (1912) ; (*d*) Broken wing (1917) ; (*e*) Gokhale, the man (1915) ; (*f*) Selected poems (1930).

5. **Sir Syed Ross Masood.** (February 1889—15th August 1937) was grandson of the great Sir Syed Ahmad Khan, the greatest Muslim of the 19th century and son of Justice Syed Mahmood, the greatest jurist which India produced during the British regime. He had inherited not only their magnificent physical personality but also their great qualities of intellect and character.

He took his degree from New College (Oxford) in 1907. On his return to India he joined the Patna Bar—as he had qualified

as a barrister during his stay in England and practised for a few months.

As an educationist, he held many positions of importance with great distinction. He was at first appointed Head Master of a Government School at Patna and soon after promoted to be the Professor of History at the Raven Shawe College, Cuttack.

He had hardly spent four years in the I.E.S. when at the age of 30, he was appointed Director of Public Instruction in Hyderabad in 1918. He rendered a great service as Minister of Education at Bhopal. He served as Vice-Chancellor of Aligarh University from 1929 to 1934.

Before he left Aligarh, Ross Masood alongwith Sir Mohammad Iqbal and Syed Suleman Nadvi was invited to Kabul by King Nadir Shah in 1933 to prepare an educational reforms plan for Afghanistan.

While at Bhopal, Ross Masood extended his services to his life-long friend Dr. Sir Iqbal. He invited the Poet-Philosopher to Bhopal, fixed a monthly pension of Rs. 500/- for him and arranged for the poet's medical treatment.

Ross Masood inspired some of the most beautiful verses of the poet. In fact, no other contemporary influenced the poet so much as Ross Masood. Some of the poet's last works were composed while Ross Masood was his host. The poet's elegy on the death of Ross Masood itself bears testimony to the love and esteem that the two great men had for each other.

As for the literary achievements, Masood was a multi-linguist. He was well-versed in Arabic, Persian, English and French and had a working knowledge of Italian. He rendered

remarkable services to Aligarh University and to Urdu literature. At the un-timely death of Sir Ross Masood Iqbal said :

رہی نہ آہ زمانے کے ہاتھ سے باقی　　وہ یادگار کمالات احمد و محمود
زوال علم و ہنر، مرگ ناگہاں اس کی　　وہ کارواں کا متاع گراں بہا، مسعود

6. **Jogendra Singh, Sir** (*b.* 1877). He was a great Jagirdar and leader of the Sikhs. He was fellow of the Punjab University. He was co-editor of the "East and West". He had a good knowledge of English, Persian and Urdu. He rendered from Persian into English the sayings of Sh. Abdullah Ansari of Herat. This book is to be considered the ambassador of good-will between East and West. He was knighted in 1919.

He was a fast friend of Allama Iqbal and rendered many poems of the later into English. There is a poem entitled "مورتر" about Sir Jogendra Singh written by Allama Iqbal. He was a good writer and his writings testify this.

1. B. M. Malabari : Rambles with the pilgrim reformer, 1914.
2. Great War. Allahabad, 1914.
3. Kamla, 1925.
4. Kamni, 1931.
5. Nur Jahan : the romance of an Indian Queen, 1909.
6. Persian mystics : the invocation of Sh. Abdullah Ansari of Herat, 1939 & 1959.
7. Sikh ceremonies, 1941.
8. Thus spoke Guru Nanak : a collection of sayings, 1934.

7. **Umrao Singh of Majitha (Sardar)** : He himself was a writer and had very good taste for prose and poetry. He was very much impressed by Iqbal, with the result, he rendered most of his poems into English. He was co-editor of the "East and West". He

was the son of Sir Sundar Singh of Majitha. Sardar Umrao Singh was a very good artist. He left India for good and settled in Paris. He was the only person who received Iqbal with open arms, when the latter reached Paris after attending the Third Round Table Conference in 1932. He married a Hungarian woman. She gave birth to a daughter who, from her birth, took keen interest in painting and earned great fame in this art, with the result, she was considered one of the best artists of Europe.

8. **The Devil's Conference.** (ابلیس کی مجلس شوریٰ) Malik Mohd. Ashraf rendered this great poem into English and was published by Urdu House, Gujrat in 1946. Sir Sheikh Abdul Qadir wrote foreword to this book. This book is a good source in understanding Iqbal's poem for the foreigners.

9. **Second Round Table Conference.** After three years stay Iqbal returned home from Europe in 1908. He was provided another chance to visit Britain and other countries. It was provided by the Second Round Table Conference which lasted from 7th September to 1st December 1931. This Conference was called by the British Government to consult with Indian leaders on the problems faced by the Indians. Mahatma Gandhi represented the Hindus while Iqbal represented the Muslims.

10. **Punjab Legislative Council.** Iqbal entered politics practically in 1926 when elections were introduced in the Punjab. His friends and admirers forced him to contest. In November 1926, Iqbal contested a seat from a Muslim district of Lahore. Out of the total 12,000 voters, 68 per cent voted, Iqbal obtained 5675 while his opponent, Malik Muhammad Din, received 2,498.

11. **Dagh Dehlvi** was born in Dehli in 1831. He is essentially a

ghazal writer. His poetry is well read and is distinguished by its purity of idiom and simplicity of language and thought. He was poetical preceptor to Nizam of Hyderabad. Iqbal, the Poet-Philosopher, was his *pupil* and always took pride in being so. Young Urdu poets from all over India sent him their works for his comments. Dagh died in 1905. Iqbal in a "Marsia" paid tributes to him in the following words :

آج لیکن ہمنوا ! سارا چمن ماتم میں ہے
شمع روشن بجھ گئی ، بزم سخن ماتم میں ہے

اس چمن میں ہوں گے پیدا بلبل شیراز بھی
سینکڑوں ساحر بھی ہونگے، صاحب اعجاز بھی

اٹھیں گے آذر ہزاروں شعر کے بتخانے سے
مے پلائیں گے نئے ساقی نئے پیمانے سے

لکھی جائیں گی کتاب دل کی تفسیریں بہت
ہوں گی اے خواب جوانی! تیری تعبیریں بہت

ہو بہو کھینچے گا لیکن عشق کی تصویر کون؟
اٹھ گیا ناوک فگن، مارے گا دل پر تیر کون؟

اشک کے دانے زمین شعر میں بوتا ہوں میں
توبھی رو اے خاک دلی! داغ کو روتا ہوں میں

اے جہاں آباد اے سرمایۂ بزم سخن!
ہو گیا پھر آج پامال خزاں تیرا چمن!

وہ گل رنگیں ترا رخصت مثال بو ہوا
آہ! خالی داغ سے کاشانۂ اردو ہوا

12. **Nizam of Hyderabad.** Mir Mahbub Ali Khan was himself a good poet and took great pride in honouring good poets. Nawab Mirza Dagh, a poet par excellence, held the position of poetical preceptor to the Nizam.

13. **Sir T. W. Arnold.** (19th April 1864 to 9th June, 1930) was an

accomplished scholar of Islam and modern philosophy. He taught for ten years at Aligarh and in February 1898, joined the Government College, Lahore as Professor of Philosophy. Here in Lahore the relationship between Sir Arnold and Iqbal was that of a disciple and a teacher which turned into friendship.

In February 1904, when Sir Arnold left Lahore for London, Iqbal composed a beautiful and ever-lasting poem, "Nala-i-Firaq" (نالۂ فراق) indicating his devotion and respect and his determination to follow Sir Arnold to England in quest for higher education. He said :

جابسا مغرب میں آخر اے مکاں تیرا مکیں
آہ ! مشرق کی پسند آئی نہ اس کو سر زمیں

———

تو کہاں ہے اے کلیم ذر وہ سینائے علم !
تھی تری موج نفس باد نشاط افزائے علم
اب کہاں وہ شوق رہ پیمائی صحرائے علم !
تیرے دم سے تھا ہمارے سرمیں بھی سودائے علم

———

کھول دے گا دست وحشت عقدۂ تقدیر کو
توڑ کر پہنچوں گا میں پنجاب کی زنجیر کو

His writings are :

1. Caliphate, 1924.
2. The Legacy of Islam, 1960.
3. Old and New Testament in Muslim religious art, 1932.
4. Painting in Islam, 1928.
5. Preaching of Islam, 1896.
6. Survival.........of art in Persian painting, 1924.

7. Through India with a camera.

14. **Makhzan.** The literary journal, which appeared in April 1901 under the editorship of Sir Abdul Qadir, lawyer, Judge of the High Court (Punjab), Minister for Education, Member of the Council for the Secretary of the State for India and editor of the Observer. It published all the early Urdu masterpieces of Iqbal's poetry (For further reading see Nazr-i-Iqbal). In this respect Sir Abdul Qadir once said :

اول آں کس کہ خریدار شدت، من بودم

باعث گرمئی بازار شدت، من بودم

15. **Anjuman-e-Himayat-e-Islam** was founded in March !884 by Qazi Hamid-ud-Din, Maulvi Ghulam Ullah Qasuri, Haji Shams-ud-Din, etc. The seed of Iqbal's greatness was planted on the stage of the Anjuman. At the annual session of the Anjuman in 1900 Iqbal made his debut as a poet. His poetry immediately assumed a civic ring. Iqbal, not only read poems at the annual sessions of the Anjuman but also he took a very keen interest in its literary, educational and social activities. Moreover, he held different key posts of the Anjuman, *i.e.* Secretary General and President.

16. **Persian Mysticism.** Iqbal wrote a very valuable thesis on Persian Mysticism, *i.e.* The Development of Metaphysics in Persia in 1907, which he presented to the University of Munich in Germany, and obtained the Degree of the Doctor of Philosophy on November 4, 1907. This thesis, published in 1908 by Cambridge University Press, was dedicated to Prof. T. W. Arnold. It is a scholarly book, reviewed by eminent Europeans in English magazines and journals. It introduced Iqbal all over Europe.

It has been translated into Urdu under the title of "فلسفہ عجم" by Bazm-i-Iqbal, Lahore.

17. Un-published article provided by Mr. Manzoor Qadir, Bar-at-Law, Ex-Foreign Minister and Chief Justice of the High Court, Lahore and learned son of Sh. Abdul Qadir.

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it has been translated into Urdu under the title of "[illegible]" by Bazm-i-Iqbal, Lahore.

17 Unpublished article provided by Mr. Manzur Qadir, Bar-at-Law, Ex-Foreign Minister and Chief Justice of the High Court, Lahore and learned son of Sh. Abdul Qadir.

2

Dr. Sir Mohammad Iqbal the Great Poet of Islam

1873—1938

With the dawn of the twentieth century there arose, on the sky of Indian literature, a star that has just passed out of our sight, after having shone with a lustre peculiarly its own. That star was the poet Iqbal, or to give him his full name and titles, Dr. Sir Mohammad Iqbal. He departed from this earth on the 21st April, 1938, mourned by his countrymen throughout the length and breadth of India.

He was born on the 22nd February, 1873,[1] at Sialkot,[2] a well-known town on that border of the Punjab which adjoins Jammu, the winter capital of the State of Jammu and Kashmir. He belonged to a family of Kashmiri Brahmans who had embraced Islam some generations back, thus combining in his person some of the best

characteristics of his race as well as of the religion adopted by his forefathers.

Iqbal received his early education in the town of his birth. His father, though not very learned, had a great love of learning and had many scholarly friends among them was Maulvi Syed Mir Hasan,[3] whose ripe scholarship was recognized later by the title of Shamsul Ulama conferred upon him by Government. Syed Mir Hasan was the teacher of Arabic and Persian at the Murray College, Sialkot, and it was from him that Iqbal got his love of these languages and their literature.

In 1895 Iqbal migrated to the Government College, Lahore, to study for his B.A. and M.A. While there, he had the good fortune of being a pupil of Professor T.W. (afterwards Sir Thomas) Arnold.[4] He showed a special aptitude for philosophy, which was appreciated by Professor Arnold, and thus arose between them an affection which lasted all their lives.

Soon after taking his M.A. degree, Iqbal was awarded the Mcleod Arabic Readership[5] at the Oriental College, Lahore. A few years later he was appointed a lecturer on Philosophy[6] in the Government College, where he worked with great success, till he made up his mind in 1905 to go to England to qualify for the Bar and to work as an advanced student of Philosophy at Cambridge. Professor Arnold was in England at the time and with his advice Iqbal carried on research on Persian Mysticism,[7] and wrote a thesis on this subject which earned for him not only a degree from Cambridge but also a Ph. D. from the University of Munich. He had to put in a short residence at Munich and to show that he had acquired a knowledge of the German language.

He was called to the Bar in 1908, and on his return to India started practice as an Advocate, at Lahore. His old College offered him a Professorship of Philosophy,[8] but he was advised by some of his friends to stick to the legal profession and he accepted that advice. His taste for philosophy and literature, however, continued to absorb his attention. The law, being a jealous mistress, did not smile on him to the extent which his ability and gifts demanded but the loss to Law was the gain of Literature.

Having said something about the formative period of Iqbal's life, let us turn to his work as a poet. An inclination to write Urdu verse was shown by him at a very early stage of his student life. Before he came to Lahore he had written some Ghazals in Urdu, which he sent for correction to the famous poet Dagh,[9] of Dehli, who was then a shining light of the Court of the late Nizam[10] of Hyderabad. After seeing Iqbal's poems a few times, Dagh is said to have written to him that his verses did not need correction. At Lahore Iqbal took part in a Mushaira where some well-known poets were present, and his verses at once elicited praise from them. Some time after that he recited a poem on the natural beauties of the Himalayas[11] at a meeting of an Urdu Literary Society, where it was greeted with unanimous applause. As soon as he became known in literary circles as a rising poet, he was invited every year to the great annual gatherings of the Anjuman Himayet-i-Islam[12] of Lahore, an institution responsible for religious and educational work among the Moslems of the Punjab. The recitation of his poems like the Taswir-i-Dard[13] (The Picture of Pain), the Shikwa[14] (A Complain-addressed to God), and the Jawab-i-Shikwa (Answer to the Complain), brought him into great prominence as a writer of Urdu poetry.

The Urdu poems of Iqbal may be divided into three different periods, as follows :—

(1) Those written before he went to England in 1905.

(2) Those written in Europe, till 1908 ;

(3) Those written after 1908, till the poet began writing Persian verse and practically gave up Urdu writing for some time.

They were collected and published by the author himself in 1924 under the title of the Bang-i-Dara[16] (The Sound of the Caravan Bell). This rather unusual name owes its origin to the fact that his song is meant to awaken his countrymen from their slumber and to lead their caravan to progress. The publication of this book gave Iqbal a lasting title to fame as a master of Urdu verse. A second edition of the book was called for in 1926 and a third in 1930.

It was by chance that Iqbal discovered that he could express his thoughts in Persian verse with the same facility as in Urdu. This discovery was made when he was once asked in England to compose verses in Persian. That suggestion resulted in a few fine verses the next day, and thus the genius of Iqbal found a vehicle better suited than Urdu for the expression of his philosophic ideas. The first poem in Persian was the Asrar-i-Khudi[17] (Secrets of Self), published in 1915.

By the publication of this book the fame of Iqbal spread beyond the borders of India to Iran and Afghanistan and to parts of Turkey and Russia, wherever Persian was spoken or read. It also led to his becoming known in England and America, when the translation of the Asrar-i-Khudi by Professor R. A. Nicholson[18] of Cambridge was published in 1920. Some portions of the book were translated into German and Italian, presumably through this translation, and thus

the poet acquired an international reputation.

The Asrar-i-Khudi was followed by another Persian poem, the Rumuz-i-Bekhudi[19] (Mysteries of Self-Denial). It was a sequel to the Asrar, which lays stress on the development of the Human Ego or Personality and holds up Power and Courage as the ideals to be followed by Man to accomplish his great Destiny. The Rumuz inculcates the subjection of the Personality, with all the power it has developed, to the Law, which places the service of humanity as the highest goal for the ambition of Man. It may be noted that the author, as a Moslem, puts forward the Law of Islam as the best solution of the difficulties of mankind.

After the Rumuz came the Payam-i-Mashriq[20] (Message of the East), a collection of Persian poems in the style adopted by the Goethe[1] in his "West-Ostlicher Diwan". (The Psalms of Persia). This was followed by the Zabur-i-Ajam[21] and the Jawid Nama,[22] named after Jawid, the young son of the poet. It is an allegorical representation of a flight to the Upper World by the Soul of the Poet, in the company of the Soul of the great mystic Jalalud Din Rumi[23], the style of whose famous Masnavi has been followed by Iqbal in his Persian writings and whom he regards as his guide in the realm of the spirit.

While Iqbal was busy with his Persian writings, there was a growing demand on the part of the admirers of his Urdu verse that he should make further contributions to Urdu poetry. He responded to this call by giving to the world two more collections of Urdu poems called the Bal-i-Jibril[24] (*i.e.* The Wings of Gabriel), published in 1935, and the Zarb-i-Kalim[25] (*i.e.* The Stroke of the Rod of Moses), published in 1936. The theme running through these Urdu poems is

mainly the same which found expression in the "Secrets of Self" and other Persian works. Their importance, therefore, is more for the Message of Action which they contain than for the purely imaginative and poetical elegance which characterised his first collection of Urdu poems.

The last book published by Iqbal in his lifetime was again in Persian. It was a small book with a longish name—"Pas che Bayed Kard ai Aqwam-i-Sharq"[26] ("What should we do, O Nations of the East"?) a protest against the aggressive pressure of Western nations on Oriental people.

One more book must be mentioned to complete the list of Iqbal's poetical works and that is the "Armaghan-i-Hijaz[27]" (A Present of the Hedjaz). This collection of Iqbal's quatrains and some miscellaneous pieces of poetry was ready for the press, when he departed from this world in 1938. It has been published after his passing away.

The poet always felt a great love for Arabia and all that it stands for, and had, it is said, a keen desire to visit it. Owing to ill health this desire remained unfulfilled. Perhaps this collection was meant to be the present he would have taken to the Hedjaz, but it is more likely that it is meant as a present of the Hedjaz to the world, as the verses contained in it express in poetical form many of the principles of human conduct which have been taught by Arabia, through her great Prophet.

Though the fame of Iqbal rests mainly on his poems, his well-known book, in English prose, known as [28]"Reconstruction of Religious Thought in Islam," deserves special mention and is a valuable contribution to religious philosophy. It contains six lectures delivered by Iqbal at Madras, at the instance of a Literary Trust there. They show

a knowledge of Western philosophy combined with a mastery of the thought of Islam. This book has been greatly admired by scholars in the West. It was due mainly to this work that Iqbal was selected by the Oxford University for the Rhodes Lectureship and was invited to deliver a series of lectures at Oxford. He accepted the invitation, but the engagement had to be subsequently cancelled owing to the failure of his health.

The popularity achieved by Iqbal in his lifetime has scarcely a parallel in India, so far as any writer of Urdu is concerned. The only other instance of great popularity in India, combined with international reputation, is furnished by the well-known master of Bengali verse, Dr. Rabindranath Tagore[29]. The two poets had considerable admiration for one another. They have a resemblance in some respects and differ in others. They are both lovers of their country and of the East in general. They have also breadth of mind enough to love humanity as a whole. They are both visionaries and dream of a better future for the world. Their methods of approach, however, to their common goal differ. The path of Tagore is of peace and tranquility while that of Iqbal is that of stress and struggle. He gives to mankind a message of action and, in the words of Mr. Abdullah Yusuf Ali,[30] "would din into the ears of a lethargic world the watchwords of swiftness, forcefulness and unflinching assertion of Personality"[31].

Tagore and Iqbal are both fond of mystic introspection but with this difference, that the one treats it as a goal in itself, while the other uses it as an urge to dynamic energy and a warning against the effects of mysticism as an opiate. In his opinion many of the difficulties of the East are due to her failure to use the God-given powers of man to captivate nature and to subordinate it to his own use. This

aspect of Iqbal's philosophy has been aptly described by Mr. Yusuf Ali as "a mystical protest against mysticism"[32].

A question often raised for discussion, in connection with Iqbal's favourite doctrine of the development of the Ego, is whether it was inspired by the writings of the German philosopher Nietzsche[33]. There is, no doubt, a marked resemblance between the latter's doctrine of the Superman and the theory of Self preached by Iqbal, and one can easily understand the tendency to accept the existence of a connection between the thought of Nietzsche and Iqbal. A closer examination of Iqbal's writings, however, shows that, though he was influenced to some extent by his study of Nietzsche, his real source of inspiration for the message that he gave to the world was the spirit of Islam as understood and interpreted by him. Nietzsche did not believe in religion; while Iqbal believed religion to be the only source of life and strength. The two thus differed as to the fundamental principles on which their respective philosophies were based. An interesting article published in the October number of the well-known Urdu journal, called "Urdu" from the pen of Dr. Abdul Hakim,[34] Professor of Philosphy at the Osmania University of Hyderabad, throws light on this subject and may be read with advantage by those interested in this question. While frankly admitting that Iqbal appears to have been attracted at one time by the writings of Nietzsche, Dr. Hakim brings out the features which distinguish the two thinkers from one another, and in summing up his analysis refers to the ideal of the "perfect man" being a familiar one in the writings of several old Islamic thinkers. The following translation of a passage from his article is interesting :—

"To search for Man before searching for God, which is a

distinctive feature of Iqbal's poetry, is a common factor between Nietzsche and Iqbal. The thought of Islamic Sufism was not unfamiliar with this form of thought. The famous work of Abdul Karim Jaili,[35] entitled "The Perfect Man," presents a philosophy of the same kind in a metaphysical colouring. Several verses in the Masnavi of Rumi and in his Divan breathe the same spirit. Above all, man, as depicted by the Quran, capturing the powers of the Universe, is the fountain head of this kind of thought. With the lapse of time this trend disappeared. The emphatic re-assertion of this idea once more by Iqbal, in his poetic language, has so impressed the Moslems that it sounds as a newly born theory of life".

It is difficult to say that the view expressed by Dr. Abdul Hakim sufficiently disposes of the striking resemblance between the thought of Nietzsche and Iqbal, but there can be no doubt that whatever may have been the impressions left on the mind of Iqbal by his study of Nietzsche they were radically modified by his study of the religious philosophy of Islam.

We may pass on now to the discussion of another question, on which there has been a considerable difference of opinion among the admirers of Iqbal. A number of those who liked his earlier Urdu poems which breathe a spirit of Nationalism, regret that in later years he changed his outlook and, in stead of being an exponent of the aspirations of the Indian nation as a whole, he became content with a restricted patriotism, confined to the welfare of the Moslem community. I think, however, that this criticism is based on a superficial reading of Iqbal's poetry and not an inadequate comprehension of the stages through which his poetical thought passed in the course of its gradual evolution.

It is true that some of the earlier poems expressed in glowing words his love for his homeland. Poems like the Naya Shivala[36] (The New Temple), or the National Song of Indian Children,[37] are the best instances of writings in the nationalist strain, but it should not be assumed that his love for India or her people had decreased when his outlook broadened and his heart began to throb in sympathy with Eastern countries outside India and, later still, when his feelings extended to humanity as a whole. It was a natural widening of the circle. After local and provincial sympathies came a feeling for his country. With a knowledge of the conflict between the East and the West, and of the dominating influence of the latter, came a deep sympathy with the East in her desire for freedom. This was followed by a vision that was broader still, a realisation of the dangers to which Western civilisation was exposed and his warnings to the West, culminating in a strong belief in the destiny of man and of the great heights attainable by him.

In my opinion it could be safely said that Iqbal was not only "*The Poet of Islam*"—a title often used in conjunction with his name—but also "*The Poet of India*" and "*The Poet of the East*" and "*of Humanity*". His frequent use of Islamic terminology and metaphors and of allusions based on Moslem literature was mainly due to the suitability of such terms to the themes about which he wrote, while the stress laid by him on certain Islamic principles was due to the fact that he honestly believed that the solution of the difficulties of modern civilisation was possible by the adoption of those principles.

The influence exercised by the writings of Iqbal on his contemporary writers is noteworthy. At first there was a reluctance in some quarters to recognise his eminence as an Urdu poet. It was in the

United Provinces, which are regarded as the home of Urdu, that a prejudice against Iqbal originally existed, mainly on the ground that the Urdu used by Iqbal was Persianised and that there were indications here and there of what may be called "Punjabisms" in some words or expressions used by him. This prejudice disappeared, however, with the rising tide of his fame, when it was pointed out by his admirers that for the Persianised style there was the distinguished precedent of Ghalib,[38] and that the few "Punjabisms," coming from such a masterly pen, must be taken to be permissible.

Gradually there was a general recognition of the beauty of his thought and of the forceful words in which it was presented. With this recognition there came a tendency among his younger contemporaries, to imitate his style and to adopt his mode of expression. His favourite theme of awakening the powers of the "Self" now finds its echo in the effusions of a large number of writers and so does another subject which he has done much to popularise, that is, the conflict between Capital and Labour. Iqbal had studied the doctrine of Karl Marx[39] and had been considerably impressed by it. He has many poems sympathising with the hard lot of the labourer and the peasant and denouncing Capitalism.

I have been very much struck recently by the large number of poems appearing in Urdu newspapers and magazines against Capitalism and in favour of Labour. They are often recited in public gatherings, not only at political meetings as part of a political creed, but also in purely literary societies. This trend in Urdu literature may be said to owe its origin to the writings of Iqbal.

Capitalism is not the only "ism" which has been adversely criticised by Iqbal. He is equally strong in his attacks on Imperialism.

Even Democracy has not been spared by him, and he exposed some of its vulnerable points. He says, for instance, in one of his poems, that "Democracy is a system in which heads are counted but not weighed".[40] In another poem his assault on Democracy is less reasoned and more satirical. He says:

Beware of the system of democracy,
And follow the lead of a man of ripe experience,
Because the brains of two hundred donkeys
Cannot produce the understanding of one human being".[41]

In this connection it may be interesting to mention an occasion when these lines were quoted against the poet himself. He had been persuaded to stand for election to the Legislative Assembly of the Punjab and was being opposed by a rival candidate. The latter issued a poster, on the top of which these lines appeared in bold letters, thereby throwing on the poet the burden of explaining why he was ready to take part in a democratic body, following a system denounced by him in such sweeping terms. It is obvious, however, that this epigrammatic dictum was not meant to be taken too literally. The same may be said of the lines in which he referred to the League of Nations as a body of "Stealers of Shrouds"[42] forming an association "for a partition of the graves of dead nations".[43] This nickname obtained so much vogue that for a long time the League was referred to as a Society of Shroud Stealers in the Indian Press.

Though literature always remained the main occupation of Iqbal, yet for a time he took part in politics as well. By his temperament and constitution he was not much suited to politics. Left to himself, perhaps, he would not have cared to step into this thorny field. Some of his admirers, however, obliged him to stand for the

Legislative Council as a representative of Lahore and he did so. Without much effort on his part he was elected, as he was popular, and his friends exerted themselves earnestly on his behalf. This success, however, did not lead to any tangible result and his connection with the Council ceased after the expiry of the term of three years. On two other occasions he had a contact with politics, firstly when he was called upon to preside over the annual Session of the All-India Moslem League,[44] and the other when he went to England as a Member of the Second Round Table Conference in 1931.[45] Of these two occasions the Moslem League Session deserves a special mention, because it was in his address there that the idea of two separate administrative areas in India, one for Hindus and one for Moslems, was offered as a solution of the unfortunate differences between the two great communities. This idea did not find favour at the time in any quarter, but it is significant that it has found many adherents since, and there is now a party of young Moslems pressing it on the attention of the Government and the Communities concerned under the title of "The Pakistan Movement".

Another field of Iqbal's activity that deserves notice is Education. We have seen that he started life as a practical educationist, but his connection with this line terminated when he first left for England. This did not, however, mean that his interest in this work ended. As a Member of the Senate and the Syndicate of the Punjab University and for many years, as the Dean of its Oriental Faculty, his advice on educational work was sought and availed of by those engaged actively in the work of education. He was one of the three scholars invited by the late King Nadir Khan[46] of Afghanistan to advise him as to the proposed re-organisation of the Department of Public Instruction in

his territory. His two companions were the late Syed Sir Ross Masud[47], then Vice-Chancellor of the Moslem University at Aligarh, and Syed Sulaiman Nadvi.[48] They went to Kabul and formulated a scheme for the education of the Afghans. It was unfortunate that soon after their return from Kabul, King Nadir Khan was assassinated, and the scheme could not be enforced at the time ; but I understand some of the improvements recommended by them have been now adopted and some others are under consideration.

Iqbal's real service to the cause of education is not to be measured so much by what he actually did for it from time to time in official or non-offical capacities, but should be estimated on the ideals of education placed before us in his poems. This aspect of the question is admirably dealt with in a book called "Iqbal's Educational Philosophy,[49]" by Mr. K. G. Saiyidain, Director of Public Instruction in Kashmir State, who was formerly the Principal of the Training College at Aligarh. As is aptly observed in the Introductory Chapter of this book, "the emergence of an outstanding creative thinker, who has a distinct message to impart and new values to present before the world, is a phenomenon of the greatest interest for the educationist, and the more his ideas catch the imagination, the understanding and the enthusiasm of his contemporaries, the greater must be his influence as an educative force".

So many notices on the life and work of Iqbal by well-known scholars have appeared in various literary journals that it is not possible to refer to them here, but a brief reference may be made to an interesting review of the poet's work by Mr. Amuya Chakravarty[50] (Oxon). Mr. Chakravarty is a distinguished scholar of English literature, who has made a special study of post-war poetry. Before going

to Oxford he was at Santiniketan, Tagore's Indian University. He also had the benefit of travelling with Tagore as his secretary on one of his extensive tours. Writing to the Voice of Islam of Singapur,[51] Mr. Chakravarty thus begins his impressions of his visit to Iqbal, a few months before the later's death:

> "In Iqbal's house there was little obvious modernity ; in fact, an odd air of indifference oppressed you as you waited to be ushered into his presence. With rare charm, taking the stem of his hubble-bubble out of his lips, he would greet you, raising himself on his couch where he lay reclining in Oriental fashion, clad in the garment of the Punjabi gentleman. His smile would put you at ease ; in flawless English he would begin discussing on modern themes as to the manner born."

To this impression of his personal contact with Iqbal, appearing at the beginning of Mr. Chakravarty's article, may be added a passage —occurring about the end of it—where he thus sums up his evaluation of Iqbal's poetry :

> "Passionate faith in Islam and artistic skill give a striking power to his verse Islam knows why. If some notes are strident, and even lack an all-India appeal, they will be forgotten ; the ultimate evocative power lies in his profound humanity."

Before concluding, I should like to relate an interesting account which I have heard of the way in which Iqbal, who never tried to seek official favour, got his knighthood. This was before he went to the Legislative Council and the Round Table Conference, and had nothing to do with politics or any services rendered to Government. It came

his way in an unusual manner, purely as a recognition of his literary eminence, and as such reflects credit on the recipient as well as those who moved that appreciation of his merits should be shown in this form. I am told that a European traveller once came on a visit to Lahore and was a guest at Government House. He expressed to the Governor his desire to go and see Iqbal. The Governor asked his guest as to how he came to know about the poet. The reply was that during his travels in Iran and in parts of Russia he found people reading the Persian poems of Iqbal and admiring them. He wondered why the Government of his own country had not done anything to recognise his worth. The Governor invited Iqbal to Government House to meet the traveller and listened to the conversation that went on between the two. Though the Governor knew Iqbal before, he had no idea of the extent of his knowledge or of his reputation abroad, and he was so impressed that he sent up a proposal for a distinction to be conferred on him. This proposal was accepted and the poet was knighted. In certain circles there arose a misunderstanding about Iqbal when this honour was announced. They thought that this meant that he had surrendered his independence by accepting this honour from the Government, but their apprehensions were eased before long, when they found that his pen ran as freely as ever and his criticisms were as strong as before.

He remained true to the ideal which he had set before himself—of expressing his views about men and things, about systems of Government without fear or favour, according to the light within him.

The last few years of his life were spent under the shadow of deep sorrow caused by the death of his wife, followed by a long spell of bad health. His weakened health, though a handicap, was not

allowed by him to interfere with his literary pursuits or his accessive visitors. The end came somewhat unexpectedly after a short illness, on April 21, 1938. His last resting-place is near the Shahi Mosque, at Lahore. He had a funeral which princes might envy and his death has been mourned throughout India and even abroad, at hundreds of meetings and the grief of the sorrowing nation has been demons, started in different forms. At Lahore a strong committee is at work to raise funds for having a library to commemorate him. At other places institutions called after him have been started, to make the study of his works their special object. Numerous literary societies bearing his name have also been formed, in different parts of India, at which papers are read and poems recited to keep up the awakening produced by his writings. He is no longer with us but his work lives and will be a source of inspiration for generations to come.[52]

سخن اے ہم نشیں از من چہ خواہی
کہ من با خویش دارم گفتگوئے

محمد اقبال

۲ ستمبر ۱۹۳۴ء

REFERENCES AND NOTES

1. **According to Sir Abdul Qadir**, this is the correct date, as announced in the daily Inqilab, Lahore, the 7th May, 1938, on the authority of the brother of the deceased. In some other papers, 1876 had been given as the year of his birth, but the Inqilab was asked to publish the date found in the records of the family.

According to my research, the date of birth of Allama Iqbal is 9th November, 1877 (*i.e.* 3rd Ziqaad, 1294 A.H.). Mr. Hafeez Malik says : There is considerable confusion about the exact date of birth of Iqbal ; 1873 and 1876 have also been mentioned as Iqbal's year of birth. After thoroughly examining this problem, S. A. Vahid, an outstanding Pakistani scholar of Iqbal, has deduced 1877 as the most probable year of Iqbal's birth. The author has accepted his version. (Ref. S. A. Vahid : Date of birth of Iqbal, "Iqbal Review" 1966). Faqir Syed Waheed-ud-Din has given the same date (*i.e.* 9th November, 1877) of birth and the Committee appointed by the Government of Pakistan to ponder over this matter, has, after thorough research, announced the above-mentioned date as the correct date of birth of Iqbal. In this respect Iqbal himself writes :

"I was born on 3rd Ziqaad 1294 A. H. (=*i.e.* 9th November 1877)."

2. See Chapter 1, No. 1.
3. See Chapter 1, No. 3.
4. See Chapter 1, No. 13.
5. **McLeod Arabic Readership.** This Readership was tenable for three years but Iqbal worked on this post for 4 years and one month. The salary per mensem was Rs. 72 and 14 annas. The qualifications and duties of the Reader included : Should be a Graduate who had distinguished himself in Arabic. Will be required to superintend the editing of Arabic texts published under the direction of the Syndicate, to translate English or Arabic books under the supervision of the Syndicate and to lecture in the Oriental College. Iqbal joined this Readership on the 13th

May, 1899 and worked upto the 31st May, 1903. This Fellowship was started with the endowment made in the memory of Sir Donald McLeod, by the Punjab Chiefs and the English.

6. Iqbal was appointed to act as Assistant Professor, Government College, Lahore, in place of Lala Jiya Ram, with effect from the forenoon of the 4th January, 1901 for 28 days.

   Iqbal again joined the Government College, Lahore as temporary Assistant Professor of English on Rs. 200/- p.m. upto 30th September, 1903. He joined on the forenoon of the 3rd June, 1903. He was granted extra-ordinary leave, without allowances, for a period of three years with effect from the 1st October, 1905.

7. See Chapter 1, No. 16.

8. Iqbal was appointed temporarily as Professor of Philosophy in the Government College, Lahore, vice Mr. A. W. James (deceased) on the 17th May, 1909 on Rs. 500/- p.m. He worked upto the 31st December, 1910.

9. See Chapter 1, No. 11.

10. See Chapter 1, No. 12.

11. This poem was first published in the "Makhzan" in April, 1901. See Chapter 1, No. 14.

12. See Chapter 1, No. 15.

13. Iqbal recited this poem in the annual meeting of the Anjuman on the 2nd April, 1904.

14. This poem was read at the annual session of the Anjuman in April, 1911. Shiekh Nur Mohammad also attended this meeting and witnessed the fame and honour of Iqbal.

15. This poem was recited at a historic huge gathering at the Shahi Mosque in 1912—Iqbal ; Poet-Philosopher of Pakistan, p. 27.

16. Upto 1962, 21 editions of Bang-i-Dara were published and 114,000 copies were sold. Most of the poems of Bang-i-Dara have been translated into various languages. Mr. A. J. Arberry translated Complaint (Shikwah) and Answer into English and was published in 1955. Mr. E. Bannerth and Altaf Hussain translated into English Shikwah and Jawab-i-Shikwah respectively. Mr. Muhammad Sultan translated Shikwah and Jawab-i-Shikwah into Bengali and was published from Rangpur in 1959, while Mr. Ghulam Mastafa rendered Khizr-i-Rah into Bengali and was published from Dacca in 1961. Mr. A. Q. Niaz translated Khizr-i-Rah into Urdu which was published in 1951 from Lahore. Mr. Rahat Zakheli rendered Khizr-i-Rah into Pashto and was published by the Iqbal Academy, Karachi in the form of a book.

17. **Asrar-i-Khudi** was first published by the author in 1915. Professor R. A. Nicholson rendered it into English and was published under the title of "The Secrets of the Self" by the Cambridge University Press in 1920. Some other remarkable translations are :

1. Ahsan, Syed Ali. Bengali verse translation, Dacca, *n.d.*
2. Arberry, A.J. Notes on Iqbal's Asrar-i-Khudi, Lahore, 1955.
3. Azaam, A.W. Arabic verse translation, published by Iqbal Academy, Karachi.
4. Chishti, Y. S. Sharah-i-Asrar-i-Khudi, Lahore, *n.d.*
5. Fazil, Abdur Rashid, Tarjuman-i-Khudi (Urdu verse translation), Karachi, 1956.
6. Khan, Samandur. Baluchi translation, Karachi, *n d.*
7. Mannan, S.A. Bengali prose translation, Dacca, *n.d.*
8. Rahman, R.A. Tarjuman-i-Asrar (Urdu translation in verse)

Lahore, 1952.

9. Tarlan, A.N. Esrar Wa Rumuz (Turkish translation) Istanbul, 1958.

10. Wasif, M.B. Sindhi verse translation, Karachi, *n.d.* Upto 1959 six editions of Asrar-i-Khudi were published and 13,000 copies were out. This book earned international reputation for the poet.

18. Professor R.A. Nicholson was Arabic Professor in the Cambridge University. He, first of all, translated Asrar-i-Khudi into English and introduced Iqbal to the English people. Professor Nicholson had a very high opinion about the book. In a letter which he wrote to Iqbal, said, "I read it soon afterwards, and thought so highly of it that I wrote to Iqbal, whom I had the pleasure of meeting at Cambridge some 15 years ago, asking leave to prepare an English translation."

19. **Rumuz-i-Bekhudi** was a sequel to the Asrar-i-Khudi which was published in 1918. It was also rendered into many languages. Some remarkable translations are as follows :

1. Ahmad, A. Bengali translation.
2. Arberry, A.J. The Mysteries of Selflessness (English verse translation) London, Murray, 1953.
3. Bajnauri, A.R. The Asrar and Ramuz (Urdu translation).
4. Khan, Samandur. Baluchi translation.
5. Tarlan, A.N. Turkish prose translation, Istanbul, 1958.
6. Wasif, M.B. Sindhi translation.

20. **Payam-i-Mashriq** was written in response to the German Philosopher of life, Goethe's Diwan. The aim of this book is to present moral, religious and national truths which have

their relation with the inner development of individuals and nations. It was dedicated to Amanullah Khan, King of Afghanistan. Upto 1958 nine editions and 18,000 copies were published. Payam-i-Mashriq was translated into different languages. Some are as under :

Azaam, A. W. Arabic verse translation.

Mainosh, S. M. Pashto translation. Karachi, Iqbal Academy, 1962.

Sarkosh, S. A. K. Jam-i-Mashriq, Mulakhas Payam-i-Mashriq (Urdu verse translation).

Tariq, A. R. Ruh-i-Mashriq (Urdu verse translation).

Tarlan, A. N. Turkish prose translation, Ankara, 1956.

Besides, this book has been translated into Czech, and French languages.

21. **Zabur-i-Ajam** aims at the creation of a new spirit in the youth and the awakening of Islamic world. It was first published in 1927 and upto 1959, its 16,400 copies (7 editions) were sold. It has been translated into Urdu (by Yousuf Salim Chishti), English by Prof. A. J. Arberry, Pashto by Kakakhel, S. T. and published by Iqbal Academy, Karachi, 1961, and Gujrati by Meondai, S. A. and published by the same Academy in 1960.

22. **Javid** Nama is one of Iqbal's later Persian works published in 1932. It is after the name of Javid Iqbal, the younger son of Iqbal. In 1959 its 6,000 copies were sold (4 editions published). It has been translated into different languages. Some remarkable translations are :

1. Mahmud Ahmad, S. The Pilgrimage of Eternity, English verse translation. Lahore, 1961.

2. Badawi, L. Sindhi translation. Karachi, Iqbal Academy, 1962.
3. Hamza, Amir. Pashto translation. Karachi, Iqbal Academy, 1962.

Italian, French, German and Turkish translations has also been published.

23. **Rumi, Jalal-ud-Din** (b. 30th Sept. 1207. d. 17th December, 1273). Iqbal was greatly influenced by Maulana Rumi and considered him his spiritual mentor. Rumi's Mathnavi is considered as Quran in Persian :—

مثنوئ مولوئ معنوی
ہست قرآن در زبان پہلوی

His Mathnavi contains more than 47,000 verses and his Diwan 30,000 verses. He is not less esteemed as a poet than as a metaphysician. He founded an order of Derwishes or Sufis in the city of Konia. He died on the 17th December, 1273 (or 5th Jamadi-ul-Thani 672 A. H.) (Oriental Biographical Dictionary, p. 194).

24. **Bal-i-Jibril.** It was first published in 1935 and upto 1962, its 12 editions have been printed and 62,000 copies sold out. It is a very inspiring book and represents a very high standard in the reign of Urdu Poetry. It has been translated into Pashto by Abdullah Jan Asir and published in 1959 and its Urdu translation by Maulana Ghulam Rasul Mehr and Prof. Yousuf Salim Chishti.

25. **Zarb-i-Kaleem** was published in 1936. It is described by Iqbal to be a "declaration" of war against the modern age. It deals with the modern age and its problems. It incorporates a variety of subjects, *i.e.* Islam and the Muslims, Teaching and Education,

Woman, Literature and Fine Arts and Politics of the East and West. Prof. Yousuf Salim Chishti and Maulana Ghulam Rasul Mehr translated it into Urdu.

26. Pas Che Bayed Kard. It was also published in 1936. Upto 1959, its 4 editions were printed and 11,000 copies sold. It is a short Mathnawi comprising of a special poem, conceived in connection with Italy's attack on Abyssinia. It also includes "Musafir." Mr. Zafar Ahmad Siddiqui rendered it into Urdu which was published from Delhi in 1955.

27. Armaghan-i-Hijaz. It was published after the poet's death, so it is a posthumous publication, which was ready for sale in November 1938. It consists of two parts, the first incorporates the Persian verse while the second part covers the Urdu poems.

It has been translated into Urdu and Sindhi languages by Mr. Abdur Rahman Tariq and Lutfullah Badawi respectively. From 1938 to 1959, it ran into seven editions with 22,000 copies.

28. Reconstruction of Religious Thought in Islam or Six Lectures. It is a very valuable contribution to religious philosophy. It contains six lectures delivered by Iqbal at Madras. It was published in 1930. It is well known under the title "خطبات مدراس" in the Urdu world. Its translations are:

1. Niazi S. N. Tashkil-i-Jadid-i-Ilahiyat-i-Islamiya—Urdu translation, Lahore, 1958.
2. Masud Akhtar: Islami Tamaddun Ki Ruh (Urdu translation of the fifth lecture) Lahore, 1949.
3. Mutala-i-Qanun-i-Islami—Urdu translation of the Sixth lecture, Karachi, 1958.

29. Tagore, Rabindra Nath (1861—1941) was a world-fame poet and

story-writer of Bengali, who was awarded "Nobel Prize" in 1913 for his literary contribution. He was knighted in 1915 by the British Government, but, when in 1919, the British shed the blood of the Indians, he returned the Kinghthood. His writings are as under :

Aashyan Barbad (tr.); Andhere Main (tr.); Interesting stories (tr.); Tagore ke Darame (tr.); Atya char (fiction); Banjaran (novel); Tiyag (fiction) Toofan (novel);

30. **Abdullah Yousuf Ali**, Khan Bahadur. He did his Graduation from the Bombay University in 1890 and M. A., L.L. M. from Cambridge. He held very important executive posts during the British rule. He was a very well read man and knew Arabic, Persian, English, Hindi, Gujrati, Marhati, French and Latin. As far as the knowledge of Western and Oriental languages is concerned, he was the Second Muslim after Dr. Syed Ali Bilgrami, who knew so many languages. He was a great Orientalist. He worked as Principal, Islamia College, Lahore for many years. His translation and commentary of the Holy Quran is regarded as one of the best books. He died on 10th December, 1952.

31. From a paper on "The Doctrine of Human Personality in Iqbal's poetry", read by Mr. A.Y. Ali before the Royal Society of Literature, London, on the 9th November, 1938.

32. In the paper before the Royal Society of Literature referred to above.

33. **Nietzsche, Friedrich.** (1844—1900), famous German philosopher, who joined the Basel University at the age of 25. Iqbal was very much impressed by him and he has quoted him many times

in prose and poetry. There is a resemblance between Iqbal and Nietzsche's doctrine of the Superman. "Thus Spoke Zarathustra" is one of the best books and it has been translated into many European and other languages.

34. **Abdul Hakim, Khalifa** (12th July, 1894—1959) was a philosopher, poet, translator and writer. Basically, he was an educationist. He was very much impressed by Iqbal and due to the later's efforts, was appointed Assistant Professor of Philosophy in the Osmania University in 1919. He served in the Osmania University upto 1943, and in Kashmir upto 1949. In the same year, he migrated Kashmir and settled in Lahore, and with the help of Mr. Ghulam Mohd. (Governor-General) founded the Institute of Islamic Culture and served there till his death. He was the writer of so many books. The following are remarkable : **(Urdu Books)** Afkar-i-Ghalib ; Islam ka Nazria-i-Hiyat ; Tashbihat-i-Roomi ; Hikmat-i-Roomi; Dastan-i-Danish ; Fikr-i-Iqbal; Diwan-i-Hakim ; **(English Books)** Islamic Ideology ; Metaphysics of Roomi ; Islam and Communism.

35. **Abdul Karim al Jaili.** His book entitled "The Perfect Man" is one of the best books in Tasawwuf. Iqbal's philosophy of the "Perfect Man" is to some extent the same expressed by Syed Abdul Karim al Jaili.

36. Bang-i-Dara, p. 88

37. Bang-i-Dara, p. 87.

38. **Ghalib, Asadullah Khan**. Iqbal had two noted precursors, *i.e.* Mirza Ghalib and Mirza Abdul Qadir Bedil. Both of them impressed and influenced him very much. Ghalib was born in 1797 and he saw the tragedy of 1857 and the fall of Muslims in India.

Mirza Ghalib was a born literary genius who left behind him a treasure of more than a dozen Urdu and Persian works of prose and poetry. He was a philologist of Persian language and a pioneer of modern Urdu prose. Iqbal was so much influenced by him as he described him as the "Goethe of the East" in the following verse.

"گلشن ویمر میں تیرا ہمنوا خوابیدہ ہے" -

Iqbal paid him glowing tributes in a poem entitled "Mirza Ghalib" (Urdu) in Bang-i-Dara. The last stanza reads :

اے جہاں آباد ! اے گہوارۂ علم و ہنر
ہیں سراپا نالۂ خاموش تیرے بام و در
ذرے ذرے میں تیرے خوابیدہ ہیں شمس و قمر
یوں تو پوشیدہ ہیں تیری خاک میں لاکھوں گہر
دفن تجھ میں کوئی فخر روزگار ایسا بھی ہے ؟
تجھ میں پنہاں کوئی موتی آبدار ایسا بھی ہے ؟

39. **Marx, Karl (1818—1883)** German founder of modern international Communism, was born on May 5, 1818 and died at London on March 14, 1883. He was a German philosopher, economist and socialist leader. His father was lawyer, so Karl Marx studied jurisprudence, history and philosophy at the Universities of Bonn and Berlin and took a Ph. D. Degree at the University of Jena in 1842. He edited a paper for some time. In Paris, he met Friedrich Engels who became his life-long friend. Together they wrote the "Holy Family". In 1847, he published his book "The Poverty of Philosophy", and in 1867, he published the first volume of Das Capital, while volume two and three were edited and published by Engels between 1885 and 1894. In 1864, Marx founded the International Working Men's Association.

40. Zarb-i-Kalim p. 149. The verse is :

جمہوریت اک طرز حکومت ہے کہ جس میں
بندوں کو گنا کرتے ہیں تولا نہیں کرتے

41. Piyam-i-Mashriq, p. 135. The verse reads :

گریز از طرز جمہوری، غلام پختہ کارے شو
کہ از مغز دو صد خر فکر انسانے نمی آید

42. Piyam-i-Mashriq, p. 193. Iqbal says :

من از بیش ندانم کہ "کفن دزدے" چند

43. Piyam-i-Mashriq, p. 193. The verse is

بہر تقسیم قبور انجمنے ساختہ اند

44. **All-India Muslim League :** National Congress was founded on the 27th December 1885 which was to fight for the right of the Hindus and its founder was Mr. Hume. The foundation stone of the Muslim League was laid down in December 1906 at Dacca. Amongst its founders, the following are remarkable : Nawab of Dacca, Sir Saleem Ullah, Raja of Mahmoodabad, Sir Ali Imam, Sir Agha Khan. It was purely meant for the Muslims whose demand was a separate homeland where they could live, work, and worship freely and according to their own wishes. It was due to the efforts of the League that Pakistan Resolution was passed at Lahore in 1940. With the result, Pakistan came into being on the 14th August, 1947.

45. **Second Round Table Conference** : See Chapter 1, No. 9.

46. **Nadir Khan, King of Afghanistan** ; was the father of King Zahir Shah. He was very much impressed by Iqbal and in 1933, he invited Iqbal along-with Sir Ross Masood and Syed Suleman Nadvi in connection with educational reforms in Afghanistan. On his visit to Afghanistan, Iqbal wrote some verses and paid tributes

both to Hakim Sinai of Ghazni and Ghazi Nadir Shah Shaheed. For detailed study see Kulliyat-i-Iqbal, (Bal-i-Jibril) p. 314—318 and 445.

47. **Sir Syed Ross Masood** : See Chapter 1, No. 5.

48. **Syed Sulaiman Nadvi,** is one of the well known writers. He got his higher education in Arabic from Dar-al-Nadwa where he came across with Maulana Shibli Numani. He edited for some time the journal "Nadwa" and lectured at the Dar-al-Uloom. When Italy waged war with Turkey and captured Tarables forcibly, Maulana joined the editorial board of "Al-Hilal" and wrote thought provoking articles. He served as Professor of Arabic and Persian at Patna College for some time.

In 1914, Maulana founded "Dara-al-Musannefin" in memory of his teacher, Maulana Shibli, and started the well known Urdu journal "Maarif". He was one of the three invitees who visited Afghanistan at the invitation of King Nadir Shah. His name will be remembered as long as his writings are read. His remarkable works are : Seerat-al-Nabi, Khutbat i-Madras, Khayam. Seerat-i-Aaisha, Arz-ul-Quran etc. He was awarded the Degree of D. Litt. for his literary contribution by the Muslim University, Aligarh. He breathed his last on 22 November, 1953 at Karachi.

Iqbal had very regard and honour for Maulana and regarded him as "Ustad-al-Kul". Iqbal always consulted him in religious and other matters. Iqbal's letters addressed to Maulana bear testimony to this relationship. In 1933, Iqbal, alongwith Syed Suleman Nadvi and Sir Ross Masood, visited Afghanistan at the invitation of King Nadir Shah, Maulana Nadvi, treasured all

the happenings of the journey in the form of a book entitled "Safr-i-Afghanistan".

49. **Sayyeain K.G.** He is a distinguished educationist who served his country as Director of Education and Minister for Education. He served as Director of Education in the Occupied Jammu & Kashmir before partition. He has written many valuable books on education. He also served as Principal, Training College, Muslim University, Aligarh. Iqbal had friendly relations with him and consulted him off and on. For further reading see Iqbal Nama, part one, p. 311-24, and his valuable book entitled :

"Iqbal's Educational Philosophy" published by Arafat Publications, Model Town, Lahore, 1938.

50. **Chakravarty, Amuya** : A well-known scholar of English literature. He was a Professor at Calcutta University. He had close relations with Allama Iqbal. He worked as Tagore's Secretary for some time.

51. **"The Voice of Islam,"** of Singapur, for January, and February, 1939, page 19-23.

52. **From "Great Men of India"** edited by L.F. Rushbrook Williams. India, The Home Library Club, 1939, pages 563-571.

3

Sir Muhammad Iqbal

India has lost one of her greatest sons in the famous poet and philosopher, Sir Muhammed Iqbal, who passed away a few days ago. His loss will be deeply mourned not only by his countrymen, who loved his work, but also by his admirers in other lands to which his fame had travelled. Urdu poetry has been greatly enriched and raised to a high level by his genius. He has also used Persian with marvellous effect, though it was not his own language. It was mainly through Persian that his works reached the outside world and his merit came to be recognised in Iran and Turkey and Afghanistan and other Eastern countries. Professor Nicholson[1] of Cambridge translated one of the Persian poems of Iqbal the—"Asrar-i-Khudi" ("The Secrets of Self") into English. Through this translation and the appreciative introduction to the poetry of Iqbal written by Professor Nicholson, the poet became known in Europe and America.

He began his career as a Professor of Philosophy in the Government College at Lahore, and after working in that capacity for some years he came to Cambridge as a Research Scholar. He wrote a thesis on Persian mysticism[2] and got his tripos at Cambridge on the strength of that thesis. A translation of it was submitted to the Munich University, who approved of it by conferring on him the Degree of Ph. D., which he got after his short residence in Munich. As he had qualified for the bar during his stay in England, he practised as a lawyer in Lahore on his return to India. Literature, however, soon claimed him as her own, and he devoted the greater part of his time to literary pursuits.

His earlier Urdu poems which first brought him fame were collected and published under the name "Bang-i-Dara"[3] ("The Sound of the Caravan Bells"). This book has gone through many editions. Then came his Persian poems in swift succession. In these poems his thought became bolder, and he gave a message of hope to the people of the East in general, and the followers of Islam in particular. It is for this reason that he is often called the "Poet of Islam". Judging, however, by the trend of his latest work, entitled "What Should be Done by the Nations of the East ?"[4] I think it would be more appropriate to call him the Poet of the East, as he was an eloquent exponent of all that is worth preserving in Oriental civilisation. He was also a stringent critic of Western civilisation and of some of its materialistic aspects. In his later days he developed a somewhat prophetic tone in his poetical effusions, and warned the world against the consequences of narrow and aggressive nationalism. He emphasised the need of fostering a healthy spirit of international goodwill based on the recognition of the equality of all men.

During the last few years, Iqbal was persuaded to use Urdu once more as the vehicle of his verse, by the pressing demands of the Indian public, as Persian is read and understood only by a small portion of people in the country. "The Bal-i-Jibril"[5] ("The Wings of Gabriel") and the "Zarb-i-Kalim",[6] ("The Stroke of the Rod of Moses") are his latest Urdu poems. In these books, some of the favourite themes of his Persian poems have been given to the readers of Urdu, including the inevitable conflict between labour and capital in the present day world, the sympathetic heart of the poet beating in sympathy with the troubles of the labourer.

Besides his poetical works, Iqbal made some valuable contributions to religious and philosophic thought, among which his book called "The Reconstruction of Religious Thought in Islam"[7] deserves special mention. In this book, six lectures in English delivered by him before a Society in Madras have been put together. They have been widely appreciated by Western Scholars, as presenting some phases of the philosophy of Islam that had not been brought out before. It was probably as the author of this book that Sir Mohammed Iqbal was invited by the Oxford University in 1935 to deliver a series of lectures as a Rhodes Memorial Lecturer, but he was unfortunately prevented by ill health from doing so, much to the disappointment of his admirers in this country.

Iqbal was exceptionally lucky in the homage that was paid to him throughout India only a few months ago, when the Iqbal Day[8] was celebrated in hundreds of places in the country, and well deserved tributes were paid to him. Among those who sent messages of appreciation to him was his great contemporary, the world-renowned Tagore.[9]

In the early days of his poetical fame, Iqbal used sometimes to recite his own poems to public audiences, when his melodious and impressive voice lent an additional charm to the beauty of his language and thought. Alas, that powerful voice is now silent, and the heart that felt for humanity as a whole has ceased to throb, but the work accomplished by Iqbal is alive, and his poems will live and be remembered as long as Urdu and Persian languages last, and will continue to inspire the coming generations in the East and the West.[10]

REFERENCES AND NOTES

1. See Chapter 2, No. 18.
2. See Chapter 1, No. 16.
3. See Chapter 4, No. 9.
4. See Chapter 2, No. 26.
5. *Ibid.*, No. 24.
6. *Ibid.*, No. 25.
7. The Reconstruction of Religious Thought in Islam.
   See Chapter 2, No. 28.
8. The first Iqbal Day was celebrated on the 9th January, 1938. There were three sittings which were presided over by Sir Gokal Chand Naring, Sir Sheikh Abdul Qadir and Mr. Abdullah Yusuf Ali respectively. The following dignitaries read articles and recited poems : Sufi Ghulam Mustafa Tabassum, Kh. Ghulam-ul-Saiyidain, M. Aslam Jirajpuri, and Maulana Syed Nazir Niazi.

9. See Chapter 2, No. 29.

10. This talk by Sir Abdul Qadir was broadcast on the 28th April, 1938 by the B.B.C. (British Broadcasting Corporation), London. The editor contacted the B.B.C. and requested on the 4th July, 1972 to supply with a copy of the talk. A photo copy of the talk was received on the 25th July, 1972. The editor is very grateful to Mr. K. G. Gould, Eastern Audience Research in particular and the B.B.C. in general for their co-operation.

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4

Iqbal, as a Poet, Philosopher and Seer

Iqbal began as a writer of Ghazals, when he was a student at Sialkot, which was the place of his birth. He submitted his early compositions in Urdu verses, by correspondence, to Dagh,[1] the famous Ghazal writer of Delhi, who was the Poet Laureate of the court of the Nizam of Hyderabad.[2] After seeing a few specimens of Iqbal's Ghazal, Dagh pronounced them as highly promising. This brief and distant contact between the two talented writers remained a source of gratification to both, all through their life. I once met Dagh in Hyderabad and he told me that he felt proud of the fact that he could count Iqbal among his pupils. On the other hand, the admiration which Iqbal had for Dagh found expression in the touching lines which he wrote when the master passed away. He wrote ;

لکھی جائیں گی کتاب دل کی تفسیریں بہت
ہوں گی اے خواب جوانی ! تیری تعبیریں بہت
ہو بہو کھینچے گا لیکن عشق کی تصویر کون ؟
اُٹھ گیا ناوک فگن مارے گا دل پر تیر کون[3] ؟

"Many commentaries will be written interpretting the book of the heart,
There will be many explanations of the dream of youth.
But who will paint a true picture of Love, as he did,
Alas the marksman is no more whose arrows never missed the heart."

The earliest Ghazals of Iqbal followed the accepted style of this type of poetry and sang of love and beauty in the ordinary sense of the terms. These words acquired a wider and a deeper meaning as the genius of our poet graudally developed. From Sialkot, Iqbal oame to Lahore for his higher studies and his ideas on the subject of Urdu poetry began to change and his art began to acquire a purpose and an aim. His admiration for the grandeur and beauty of Nature was expressed in the poem entitled the "Himalaya", "the Halmark of the realm of India" and the abode of the Indian saints and gods. From the natural beauty of the country the poet to its spiritual greatness was only a step. The poet addressed an ode to his *watan* or Homeland.

He said :

چشتیؒ نے جس زمیں میں پیغام حق سنایا
نانک نے جس چمن میں وحدت کا گیت گایا
میرا وطن وہی ہے ، میرا وطن وہی ہے[4]

"The land in which Chishti, the Saint of Ajmer, sang the song of God's Unity and where Nanak gave the message of truth, is my

Homeland".

The same sentiment is found in the "Naya Shivala" or the New Temple in which he wrote :—

پتھر کی مورتوں میں سمجھا ہے تو خدا ہے
خاک وطن کا مجھ کو ہر ذرہ دیوتا ہے[5]

"Thou thinkest that God is hidden in the images made of stone. To my mind every stone of the sands of my Homeland is a small god."

A poem of Iqbal which used to be sung in many political gatherings as a national anthem and which begins :—

سارے جہاں سے اچھا ہندوستاں ہمارا[6]

"of all the world, our Hindustan is the best"

was also composed about the same period as the poems mentioned above. It is deservedly popular for its patriotic sentiments and remained one of the National Anthem of the German people, "ترانۂ ہندی", by which, perhaps, the first lines of Iqbal's poem was inspired. If it was a coincidence, it was a remarkable coincidence.

Iqbal wrote another anthem in the same strain which is often sung at the meetings of Muslims.

The first one was written by him on a suggestion made to him by me, that he may give his countrymen a patriotic song which may be used as a national anthem. The second one had its origion in a request made to Iqbal by a number of Muslims who approached him, to write something on the lines of his first anthem, embodying the idea of the Universality of Islam. In response to this demand he wrote.

چین و عرب ہمارا ہندوستاں ہمارا[7]
مسلم ہیں ہم وطن ہے سارا جہاں ہمارا

"China is ours, Arabia is ours, Hindustan is ours———
We are Muslims—the whole world is our home."

This line was not meant by the poet to be inconsistent with his first effusion, as the pride of claiming India as their own land occurs again in the opening line of the poem, but it brings out the additional fact that the Muslims feel a kinship with other lands, like China in the east of India and Arabia in its west, through the all embracing fraternity of India. This second anthem has travelled beyond the borders of India. I have seen a translation of it in verse, rendered by an Egypitian poet, which, I understand is being sung by School children in Egypt.

The work of Iqbal can be conveniently divided into three main periods. The first period is from 1895-1905, before the decided to go to Europe as an advanced student of Philosophy. He went to Cambridge and wrote a thesis on mysticism in Persia[8] by which he got his Degree at Cambridge and subsequently his Ph. D. from a German University, to which a translation of his Thesis in the German language was presented. For obtaining his German degree he had to acquire a working knowledge of German and to spend a few months in Germany, and this added to his fund of learning and widened his outlook. All his Urdu poems, covering the work of the first ten years of his literary life were collected, and published under the name of the Bang-i-Dara[9] or the "Tinkering of the Caravan Bell." The poet likened himself to the Bell of the Caravan to awaken his people from their sleep and to make them travel with him on the path of progress. The range of subject dealt with in those poems is very wide, and style is manly and vigorous, showing a strong influence of Ghalib,[10] in the free mixture of Persian words and phrases in his verses. Some of the best known among them are the Taswir-i-Derd[11] with its pathos, the Shikwa[12] with its bold criticism of the attitude of God towards those

who obey His Commands and the Khizr-i-Rah[13] with its tendencies towards socialism, its advocacy of the poor down-trodden labourers of the world and its denunciation of Capitalism. An ode to memory of the poet's departed mother expresses his belief that death is only a change or a transformation from one stage of life to another and is wrongly dreaded. It is not possible in a brief essay to describe the beauties of these poems or to quote any choice passages out of them. Those who desire to enjoy the poems would be amply paid by spending half hours occasionally with Iqbal's Bang-i-Dara. Suffice it to say that in these poems they will find the seeds of all flowers of Literature which were produced by our poet in maturer years.

The poet's first visit to Europe lasted from 1905-1908 when he qualified for the Bar, in addition to widening his sphere of knowledge at Cambridge where he had opportunity of contacts with some of the best intellects of that famous seat of learning. By a remarkable coincidence the time spent by him in England was for two years the same as mine when I was a student there. We had co-operated with one another in India before we went to England, when I was Journalist and he was a Lecturer in the Oriental College.[14] I had brought out the Urdu Journal known as the "Makhzan"[15] to which I contributed articles in prose and to which he gave some of his best Urdu poems. The idea of his going to Europe had been stimulated by my going there. I went there in 1904 and he reached there in 1905. We used to be so much together till 1904 that when I told him I had made up my mind to proceed to England, he said he would soon follow after writing to his elder brother and asking him to arrange for the expences of his studies abroad. This took a little time and that was the reason why he could go a year later. He had a big attraction in the person

of Professor Arnold[16] in England, afterwards Sir Thomas Arnold, who had been his guide, Philosopher and Friend, in his studies of Philosophy at Lahore and who continued to guide him his further studies in England and abroad in the same sympathetic spirit. As a matter of fact Professor Arnold always felt proud of having had Iqbal as his pupil.

The brief period of three years spent by Iqbal in England proved a turning point in his history and in the history of Literature produced by him. The spark that there was in him was kindled into a flame by the intensive study to which he devoted himself at Cambridge. The department of his studies of Eastern lore had the effect of impressing on his mind the belief that there was a great deal in it which has lasting merit and was worth preserving though he realised at the same time that a re-orientation of the Eastern thought had become necessary to suit the changing conditions of modern life. He also got an oppur-tunity during his stay in Europe, of studying the weak points of Western Civilization and he began to feel a contempt for its tendencies of Materialism and its neglect of the Spirit. These thoughts found vent in the poems written in England and in those given to the world on his return from England, when the third and vital period of his poetry began, which resulted in the production of his most famous Persian poem the Asrar-i-Khudi.[17] (اسرار خودی) "Secrets of Self". It would not be out of place to mention here how Iqbal became a writer of Classical Persian instead of Urdu. Outwardly his first verses in Persian were accidental. He went to dine with some friends in London one evening where he was questioned whether he had ever written any poetry in Persian and it was suggested to him that with his wide know-ledge of Persian Literature he could write Persian with ease. The

train of thought thus started, resulted in two Ghazals in Persian, which he showed to me the next morning. I did not realise at the time, nor did he, that the two short compositions were the forerunners of a book like the "Asrar-i-Khudi" or "the Secrets of Self." The Persian work Khudi means the Ego or Self and Iqbal who is a strong believer in the destiny of man to rise to heights hitherto undreamt of, in the field of intellect as well as moralize has made the development of the self the theme of his message to the world. He takes the expression "Self" beyond its narrow meanings and does not want that men should cultivate egotism and live for themselves, but the wishes every individual human being, man and woman, to aim at attaining his or her proper strature in the growth of his or her strength, in physique as well as in character and in mental and moral achievement and then to use the strength thus achieved for the benefit of Society. So as to make the world a better and a happier world than in the hands of weakling. The latter theme is emphasized by the poet in his second Persian Poem called the "Rumuz-i-Be Khudi"[18] or "Hints of Selflessness," in which he desires the fully developed Self of the individual to devote itself to the common good. With the publication of these books his name became known to the Western world. The fame with which Tagore's work was rewarded through his own beautiful translations of his poems written in Bengali, followed by his extensive travels in Europe and America and his visits to Persia and Japan, fell to the lot of Iqbal without any effort on his part to make his writings known to those who did not know Urdu or Persian. The work has been done for him by his admirers. The late Professor Nicholson[19] of Cambridge translated the Asrar-i-Khudi in English with an introduction written by himself. His translation was very much appreciated by scholars in

Western lands. Fragments from Iqbal's other poems have been since translated by other scholars in English, but his works still await their fuller interpretation to those who cannot read them in the original, through English or other foreign languages.

Another Persian work of Iqbal is the Payam-i-Mashriq[20], "The Message of the East", some poems of which have been translated into English. It is a response to the famous Diwan of the world renowned German poet, Goethe,[21] who was an admirer of Eastern poetry and who expressed through his Diwan appreciation of Eastern thought and the style in which the thought was expressed. In the introductory lines of his book Iqbal has compared himself to Goethe in the following verse :

او چمن زادے چمن پروردۂ - من دمیدم از زمیں مردۂ [22]

"He was born and bred in a land which smiled as a garden, I am a plant that grew out of a dead soil".

The simile used by him is appropriate to bring out the contrast between the opportunities of development which the genius of Goethe enjoyed at the time he lived, with the lack of opportunities which Iqbal suffered from in his country, and if with all his disadvantages he succeeded in producing a book like the Payam-i-Mashriq[23]. It does him immense credit.

The Zabur-i-Ajam[24] may also be mentioned in passing. It is deservedly likened to the Zabur *i.e.* the Psalms of Dard, owing to its lyric excellence and is one of the best books of Iqbal.

Jawid Nama[25] is another Persian work worth mentioning. It gives the same message to the reader as the previous works had done but in a more polished language. It was written at a time when God had gifted the poet with a promising son whom he had named "Jawed,

which means Eternal and the book contains advice to the general reader, though some of the verses are directly addressed to the young child.

One more Persian book must be mentioned. It has got a lengthy and cumbrous title; "Pas Chi Bayad Kard ai Aqwam-i-Sharq".[26] "What are we to do Oh, Nations of the East." This is a short poem dealing with the weak position occupied by Eastern nations under the exploitation of the West and is meant to bring about an awakening among them. Its importance also lies in its being an illustration of the breadth characterising the poet's outlook, which has earned him the title of the "Poet of the East."

When Iqbal turned his attention to writing Persian poems many of his admirers as well as friends of Urdu regretted this departure, unmindful of the fact that the adoption of the new medium had rendered his message available to many countries abroad. Appeals were made to him to write some more poems in Urdu as well. The appeals had the desired effect and he turned to Urdu once more in his latter days. The Zarb-i-Kalim[27] and the Bal-i-Gibril[28] are productions of which Urdu should feel justly proud.

"The Armoghan-i-Hijaz"[29] is posthumous work of Iqbal, which was compiled before his death but which saw the light of the day after he passed away in 1938. The name can mean "The Present to the Hijaz" or "The Present of the Hijaz" and is appropriately named. The former is true in the sense that the poet had a strong desire to go as a pilgrim to Arabia before his death, but he could not carry out his intention owing to his protracted illness towards the end of his life, and the book was meant to be a present he would take with him. The latter meaning would be equally applicable as the tendency of

the past towards religion and to Hijaz as its source is more marked in this book. Some of the verses are in Persian and others in Urdu.

Having thus taken a bird's eye view of Iqbal as a Poet, in the course of which a reference has been made to his philosophy of life, let us examine that philosophy a little more closely. He is an advocate of the cultivation of strength and deprecates weakness. The following free translations of a few of his Persian verses demonstrate his views in this connection :—

"Weakness is a highway robber which destroys life,
Her real form has not been recognised.
People have placed different veils on her face,
Mildness and compassion are sometimes the veils across her face.
She done the garb of humility at other times.
She is occasionally hidden under the plea of compulsion.
When analysed it is nothing but a love of ease,
It takes the heart out of an individual who could have been strong."

Another stanza on the same subject, is as follows in translation.

"Life is a manifest strength, which has a desire to Ill-placed forgiveness is a cooling of the blood of Life.
It is an example in life's balanced verse.
Anyone who disguises his weakness under the garb of Remains in the depth of contentment, disgrace."

Many critics believe that this particular phase of Iqbal's philosophy was inspired by his study of the famous German Philosopher Nietzsche.[30] There is no doubt that there is a similarity between the view of Nietzsche and the advocacy of strength and the denunciation of weakness in the verses of Iqbal quoted above, and it is possible

that the ideas may have originally occurred motion reading Nietzsche that the Orient had been so long given sporific opiates of humanity and contentment that a strong antidote should be administered to stir it from its slumber, but there are good ground for thinking that he did not remain under the spell of the German philosopher, as so many did in Europe. Nietzsche did not believe in religion while in the case of Iqbal religion was the source of his inspiration. The strength which he advocated is the strength to be used for the service of humanity, not for self aggrandisement and vain glory. Referring to Nietzsche in a Persian verse he says that Nietzsche had the brain of a Muslim and the heart of an infidel. He regards Nietzsche's creed as a failure. The disaster that has befallen Nietzsche's Germany is a demonstration of the failure of the Nietzsche's creed.

To show that the strength to be cultivated is desired by Iqbal for a laudable purpose, look at the following translation of the lines in which he describes what he means by the term Khudi :— "Self".

"A point of pure light, which is called Khudi,
Is a spark of life, under a covering of our clay.
By love it becomes lasting,
Love enkindles its intrinsic worth,
And evolves its hidden potentialities,
Its nature acquires fire from love,
And learns to beautify the world by love.
Love is peace as well as war in the world,
It is the water of life as well as ths sword of genuine Steel,
Learn, therefore, the art of love and seek a beloved heart,
Seek to acquire the eye of the Prophet Noah and the patience
of Job."[31]

It is obvious that the love of which Iqbal sang at this stage of life was the inspiring love of a great and noble cause which has been the absorbing passion of the lives of great men and which required Job's[32] patience and the far-seeking eye of Noah.[33] Iqbal wants man to aim at perfection and to become a perfect man instead of the Superman of Nietzsche and in his eye the Perfect man is needed to lead mankind to the right path.

For the exposition of his philosophy Iqbal has used the terminology of Sufism, though his own Mysticism differed in its content from the prevailing form of Sufism. On the publication of the first adition of the Asrar-i-Khudi[34] a storm of protest was raised against one of its passages, in which he warned his readers against the intoxicating effects of the wine of the poetry of Hafiz[35] of Shiraz as it led to inaction. In a subsequent edition of the same book he modified the tone of his criticism of Hafiz without changing the substance. Of all the Sufies of old he admired Our master Jalal ud Din Rumi ;[36] the author of the famous Masnavi ; and he has followed the style of Rumi in his Persian writings. Rumi may be regarded as the spiritual teacher of Iqbal though the former lived hundreds of years before our times. In one of his poems Iqbal travels in imagination through the Heavenly abodes of many great Saints and Sages of antiquity with Rumi as his guide and puts questions to them and receives answers from them. In the travel, it is very interesting to note that the first representative soul that they come across is a Hindu Saint, with a black Serpent round his neck, with a halo of white hair showing his devotional life of thousands of years and with the brightness of spirit knowledge in his eye. He is Vishwa Mitter or the "Friend of the World". He asks Rumi who is his young companion whose eye shows an intense desire

for life in its real sense. Rumi replies this person is in search of truth, and though he lacks maturity, he has a yearning in his heart and is an eagle who echo to go round the seven heavens. Vishwa Mitter is pleased to see the young traveller and asks him what is the condition of the people of the East. Iqbal replies : An awakening of the spirit is visible among the Orientals, as a result of which they do not feel helpless any longer, nor are they sunk in laziness and inactivity. I showed them the brilliance of the treasures bequeathed to them by their ancestors and this has moved in them a desire for noble achievements. They are no longer inclined to worship western idols of the West". Iqbal asks Vishwa Mitter for a message and the Saint gives him the message of "Amal" that is action and works and the love of Truth.

The two companions next meet a Saint known as Bhartari from him they pass on to Zartusht, who is having a moral combat with Aharman the tempter and comes out victorious in the struggle. After that they notice a dialogue between Iblis, the arch-devil and Gibriel the Arch-angel. The next distinguished man they meet is Nietzsche. He asks Iqbal to what nation he belongs and when he tells him that he is a Hindi (Indian), Nietzsche spurts out with a tinge of contempt "You belong to an ease-loving nation", and he adds ; "The nation of which the wealthy members pass their nights in pleasure and the poor members die of hunger, can never remain alive———nations live by expersion and ambition and by refraining."[37]

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REFERENCES AND NOTES

1. See Chapter 1, No. 11.
2. See Chapter 1, No. 12.
3. Bang-i-Dara, p. 90.
4. Hindustani Bachon ka Geet, Bang-i-Dara, p. 87.
5. Niya Shivala, Bang-i-Dara, p. 88.
6. Tarana-i-Hindi, Bang-i-Dara, p. 82.
7. Tarana-i-Milli, Bang-i-Dara, p. 172.
8. See Chapter 1, No. 16.
9. **Bang-i-Dara :** Iqbal first rose into fame as a writer of Urdu poetry possessing exceptional power and merit. Bang-i-Dara is a collection of Urdu poems which was published by the author for the first time in Sept. 1924 and has very rapidly passed through 21 prints and one lac, and fourteen thousand copies (upto 1962).

   The book is divided into three parts. The first part consists of the poems written upto 1905. This was the time before Iqbal left India for England. The second part contains poems written between 1905 and 1908—the period of Iqbal's stay in England. The third part includes the poems written after his return from England to India in 1908. Sir Abdul Qadir, a close and life-long friend of Iqbal, wrote an Introduction to this book. It includes a short biographical sketch of the poet.

   Bang-i-Dara has been translated into many European and Oriental languages. Some notable translations are as under :

   Altaf Husain : The Complaint and Answer (1943).

   Arberry, A. J. Complaint and Answer—English verse translation (1955).

Ibid.——The Tulip of Sinai (London, 1947).

Bannerth, E. Islam in Modern Urdu Poetry—a translation of Shikwah and Jawab-i-Shikwah.

Mustafa, K. G. Bengali translation (Dacca, 1961).

Niaz, A. Q. Khizr-i-Rah (translation of selected poems. Lahore, 1951).

Sultan Mahmud. The Complaint and Answer (Bengali translation, Rangpur, 1959).

Zakheli, R. Pashto translation. Karachi, Iqbal Academy, n.d. (This is the only complete translation of the book).

Mr. Hafeez Malik is mistaken when he writes that is the only complete translation of the book. There are two complete Urdu translations by Maulana Ghulam Rasul Mehr and Prof. Yousuf Salim Chisti which have passed through many prints.

10. **Ghalib**. See Chapter 2, No. 38.

11. Bang-i-Dara, p. 68.

12. Bang-i-Dara, p. 163.

13. Bang-i-Dara, p. 255.

14. **Oriental College Lahore** : It was founded by the Anjuman-i-Punjab (founded in 21st January, 1865) and with the efforts of Dr. G.W. Leitner, (1840—22nd March, 1899) M.A., Ph.D., L.L.D., D.O.L., Bar-at-Law, founder of the Oriental College. He was the first Principal of the Government College (founded in January 1864) and the first Registrar of the Punjab University and first Principal of the Oriental College. It is remarkable to note that Iqbal served this College as McLeod Punjab Arabic Reader from the 13th May 1899 to May 1903. (Tarikh University Oriental College Lahore, p. 235).

15. See Chapter 1, No. 14.
16. See Chapter 1, No. 13.
17. See Chapter 2, No. 17.
18. See Chapter 2, No. 19.
19. See Chapter 2, No. 18.
20. See Chapter 2, No. 20.
21. **Goethe, Johann Wolfgang von (1749—1832) :** German poet, dramatist, scientist and court official, was born on 28th August, 1749. He was educated privately and studied law in Leipzig from 1765—1768. He wrote his first two plays in 1767. Later on Faust was begun, and Goethe followed up his first triumph with his self-revolutionary novel, Leiden des Jungen Werters (1774). Goethe's and German Literature's master-piece is his version of Marlowe's drama of Faust on which Goethe worked for most of his life. This book was begun in 1775, the first part was published after much revision in 1808 and the second part in 1832. Goethe died on 22nd March, 1832 and was burried in the ducal vault at Weimar. (Chamber's Biographical Dictionary, p. 546).
22. Piyam-i-Mashriq, p. 206.
23. See Chapter 2, No. 20.
24. See Chapter 2, No. 21.
25. See Chapter 2, No. 22.
26. See Chapter 2, No. 26.
27. See Chapter 2, No. 25.
28. See Chapter 2, No. 24.
29. See Chapter 2, No. 27.
30. See Chapter 2, No. 33.
31. The Verses read thus :

نقطہ نوری کہ نام او خودی است
زیر خاک ما شرار زندگی است
از محبت می شود پائندہ تر
زندہ تر سوزندہ تر تابندہ تر
از محبت اشتعال جوہرش
ارتقائے ممکنات مضمرش

32. **Job's patience.** Hazrat Yakub, son of Ishak. When Yusuf was put into a well by his step-brothers, Hazrat Yakub had to bear patience. This he did. Later the father and the son were united.

33. **Noah.** The Prophet of God, while the Bible does not regard Nuh as a Prophet. In the Quran the gift of Wahy is bestowed upon him and he is the first Prophet of Punishment.

34. See Chapter 2, No. 17.

35. **Hafiz of Shiraz.** (*d.c.* 1388). Shams-ud-Din Muhammad was the greatest of Persian lyrical poets. He was born, lived and died at Shiraz. His ghazals are all on sensous subjects—*i.e.* wine, flowers, etc., but the common people regard them as love-songs. Iqbal was very much impressed by Hafiz and he quotes his verses frequently. His Divan has been translated into Latin and English by different men of letters. (Chambers Biographical Dictionary, p. 587).

36. See Chapter 2, No. 23.

37. Un-published article, provided by Mian Manzoor Qadir, Bar-at-Law, learned son of Sir Abdul Qadir.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

27. **Job's patience.** Hazrat Yakub, son of Ishak. When Yusuf was put into a well by his step-brothers, Hazrat Yakub had to bear patience. This he did. Later the father and the son were united.

28. **Noah.** The Prophet of God, while the Bible does not regard Noah as a Prophet. In the Quran the gift of Wahy is bestowed upon him and he is the first Prophet of Punishment.

29. See Chapter 2, No. 17.

30. **Hafiz of Shiraz.** (d.c. 1388). Shams-ud-Din Muhammad was the greatest of Persian lyrical poets. He was born, lived and died at Shiraz. His ghazals are all on common subjects—i.e. wine, flowers, etc., but the common people regard them as love-songs. Iqbal was very much impressed by Hafiz and he quotes his verses frequently. His Diwan has been translated into Latin and English by different men of letters. (Chambers Biographical Dictionary, p. 587).

31. See Chapter 2, No. 25.

32. Unpublished article, provided by Mian Manzoor Qadir, Bar-at-Law, learned son of Sir Abdul Qadir.

5

Iqbal : Patriot, Poet and Philosopher

It is said of the poet Shelley[1] that when his mortal remains were cremated on the seashore, the flames consumed everything, but left the poet's heart intact. The belief is that Shelley's heart was so full with love that even raging fire hesitated to touch it. We need not exhume Iqbal's moral remains to find out in what state the poet's heart is. Though he is dead, we can still listen to the throbbings of his heart when we read his poetry.

No real artist dies, as long as his creative work remains to inspire the world. He lives in his works. Iqbal was one of the choicest spirit of his age, and the work he has left behind will keep him enshrined in the loving memory of the people.

When he started writing poetry his vision wandered for a while in frenzy. Eventually it settled on the ruins of a great nation. At once

the poet's heart was on the wings. It embraced the utmost heavens and standing before God began to weep its burthen. Those pearl drops are recorded in "Shikwa"[2] and "Jawab-i-Shikwa"[3] is Almighty's own reply to the agonised heart.

The heart returns to its nest. The poet dreams and dies murmuring.

"Whether another wise seer comes or not,

The humble supplicant is departing his life".[4]

When Iqbal entered the Scotch Mission School he sat at the feet of Mir Hasan,[5] who was known for his scholarship and sagacity. Mir Hasan discovered in Iqbal the future poet-philosopher. That poet was born in 1899.[6] In that year Iqbal recited his famous poem "Nala-i-Yateem" in a symposium held under the auspices of the Anjuman-Himayat-i-Islam, Lahore. People were so much moved by it that they mobbed Iqbal at the end to mark their love and admiration.

Iqbal drew his ispiration from the Quran, the fountain head of Islamic Philosophy ; and he interpreted it in his own way which will serve as a guiding light for generations to come.

To the Muslims he was a source of great inspiration. The educated admired his poetry and philosophy, but both the literate and the illiterate loved and respected him as a leader and a patriot. By infusing a new life into a decadent nation he brought about a revolutionary change and the Musalmans entered the political arena inspired by the glorious past and hopes of a still more glorious future.

In a message to the Aligarh Mazagine, the Qauid-i-Azam[7] called Iqbal as, "One of the greatest interpreters of Islam". His name has

travelled far and wide, ushering in an "age of Iqbal", to quote the Malikushshura[8] of Iran.

He had an unshakable belief, a settled conviction in the renaissance of the Musalmans.

"Shab gurezan hogi akhir Jalva-i-khursheed se,

Yeh chaman mamoor hoga naghma-i-towheed se",[9]

(By the light of the sun, the light will disappear. This garden will be ringing with the songs of Islam).

As a philosopher, Iqbal listened to the throbbings of his own heart than to the promptings of his mind, *Khudi* as conceived by him is the name of several attributes, found in an ideal character. They are, self-realisation, self-assertion, the spirit of independence, sense of honour, noble idealism and action. Its object was not material aggrandisement, but spiritual adornment.

Love in its purest sense is the essence of his philosophy. Far from being materialistic, he viewed life with human feelings. Thus he sang,

"A hundred thanks to God, I am no moth

And from no stranger beg alms of light".

He unreservedly recognised the fatherhood of God and the brotherhood of man.

"Who rears the seed in the darkness of the earth

Who lifts the cloud up from the ocean's waves

Who summoned from the West the fruitful wind

Whose soil is this ?, or whose that light of the sun

Who filled the grain like pearls, the ripe corn's earns

Who taught the months by instruction to revolve

Land-lord ! This broad ploghtland is not thine, it is not thine

Nor thy father's land ; it is not thine, it is not thine.[10]

His Message to the Youth :

The thought and the literature of the present generation are profoundly influenced by him. His message to the Muslim youth was that they should inculcate an "eagle-like" spirit. *Shaheen* was his choicest bird, just as the Skylark of Shelley or the nightingale of Wordsworth.[11]

His *Shaheen* stands for courage and self-respect, for purity of soul and character. When he asks the youth to become a *Shaheen*, he means the inculcation of these lofty ideals.

He expected the youth to look forward and high. Whenever he wanted to convey the message of action, he had the example of heroes of Islam like Tariq[12] and Tippu.[13]

Once some influencial Muslims approached him with a request that he should consent to their proposal of a military college to be named after him. Iqbal in reply wrote, "It is no use naming a military college after an ordinary poet like me. I sugguest that it should be named after Tippu Sultan. It would be a fitting memorial to the great son of Islam and a source of inspiration to the Muslim youth".[14]

Aa a Father :

Munira[15] was five and Javid[16] eleven when lady Iqbal breathed her last, and thereafter they were under his personal care. When it was time for them to go to school, Iqbal would hug and kiss them, and when they returned he again showered his kisses upon them.

"You are a man, remember men do not weep", Iqbal would tell his son whenever the brother and the sister quarrelled and went crying to him in appeal. But he would advise them not to quarrel.

Munira had a German governess.[18] He would tell his daughter

that the German women were brave and he wanted her also to be brave.

The Passing away of the Poet :

It was April 1938. The poet lay dying.

"I am Javid", the son cried, Iqbal laughed.

"Prove it, prove it you are Javid", he said.

Iqbal then commended "Javid Nama,[19] to his son and advised him to learn the prayer at the end of the book".

Just before dawn, Ali Bakhsh,[20] the faithful servant woke Javid and Munira and broke the unhappy news.

The brother and the sister entered the poet's room. The windows were open, and there he lay covered with a white sheet. Thousands were weeping ; even the angels must have wept.

Says Javid,

"I felt my heart bursting, but something prevented me from weeping. I imagined that father would rise from his bed and placing his hand on my shoulder say, "You are a man, remember men do not weep".[24]

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REFERENCES AND NOTES

1. **Shelley**, P. B. was born on August 4, 1792 and died on the 8th July, 1822. He is regarded one of the best poets of England. He was married on August 28, 1811. In 1813, he printed privately his first important poem "Queen Male". He wrote "Laon and Cythna" in 1818.

   Shelley's chief poems are Queen Male, (1813); Alastor

(1816); Prometheus Un-bound (1820); The Cenci (1819), Adonais (1821); The Triumph of Life (in-complete, 1824). Shelley's posthumous poems were published in 1824 and poetical works in 1839. Shelley's prose works and letters are also important. As a lyric poet Shelley is perhaps un-rivalled in English literary history. He was an idealist, a philosopher, rebel, and reformer. (New Century Cyclopaedia of Names, p. 3581—3582).

2. **Shikwa.** See Chapter 2, No. 14.
3. **Jawab-i-Shikwa.** *Ibid.*, No. 15.
4. **Roozgar-i-Faqir** (Vol. 2) p. 17. The verse is

سر آمد روزگار ایں فقیرے
دگر دانائے راز آید کہ ناید

5. **Mir Hasan :** See Chapter 1, No. 3.
6. This is not correct. Iqbal recited his famous poem Nala-i-Yateem on the 24th February, 1900 and not in 1899.
7. **Qauid-i-Azam,** Muhammad Ali Jinah (b. 25th December, 1876. d. 11th September, 1948). Distinguished lawyer, politician, statesman and Founder of Pakistan. He matriculated from the Bombay University at the age of 16 years, went to London in 1892, joined Lincoln's Inn and took his degree with distinction in 1896. He had a very keen interest in politics from his childhood. In 1897, after reaching Bombay, he started practising as a lawyer and distinguished himself in this profession. He served as Presidency Magistrate for six months also in 1910.

Qauid-i-Azam joined politics as a Nationalist, Patriot, and statesman. He worked as Private Secretary to Dada Bhai Naroji in 1905 in Calcutta Congress. In 1909, he was elected Member of the Supreme Imperial Council. In 1913, he joined the Muslim

League and became its regular member and took an active part in the welfare and freedom movement of the Muslims. He worked for the whole of his life in this connection. He worked day and night in the companionship of Iqbal and other Muslim leaders. It was due to their tireless and thankless efforts that Pakistan emerged on the world map on the 14th of August, 1947. Qauid-i-Azam became its first Governor-General. For further reading see Quaid-i-Azam aur Unka Ahad by Raees Ahmad Jafri.

8. **Malik-ush-Shuara of Iran :**

Bahar was a great Persian Poet, researcher and scholar of Iran. His publications are more than 16. His collection of verses has been sensored by the government. He was born in 1304 A.H. and died in 1951. He held many posts of journalist, editor, professor and minister of education etc. The title Malik-ush-Shuara was given by Muzaffar-ud-Din Shah Kachar, the ruler of Persia. His real name was Mohammad Taqi.

9. Kulliyat-i-Iqbal (poem : Shama aur Shair) p. 195. The verse reads :

شب گریزاں ہوگی آخر جلوہ' خورشید سے
یہ چمن معمور ہوگا نغمہ' توحید سے !

10. This is the translation of the poem "الارض للہ" which appears in Bal-e-Gibrail at p. 119 (Kulliyat-i-Iqbal, Urdu, p. 411).

11. **Wordsworth**, William (b. 7 April, 1770, d. 23 April, 1850). English Poet, poet-laureate (1843—50). He graduated from Saint John's College, Cambridge in 1791. In 1798 his Lyrical Ballads with a few other poems were published. He married Marry Hutchinson in 1802. His works include An Evening Walk (1793). Descriptive Sketches (1792); Lyrical Ballads (1798); The

Convention of Cintra (1809) a prose work on international politics, The Excursion (1814) meant to part of a larger poetical auto-biography to be entitled, "The Recluse", but which was never finished.

Wordsworth's place in the forefront of the English Romantic Poets is undisputed. Iqbal was much influenced by his Romantic Poetry and wrote his early poems under this influence.

12. **Tariq**: A Muslim general, who conquered Spain in early dates of Islam. He was so young, and so brave that his name is enlisted in the heroes of the world.

13. **Tippu Sultan** was the son of Haider Ali Khan of Mysore. He was born in 1749 and succeeded his father in December 1782, as a ruler of Mysore. In 1790, yielding to the British arms, he consented in 1792 to make peace with Lord Cornwallis. He was attacked by the British in his capital and was killed while bravely defending himself on the 4th May, 1799 (28th Zil-Qa'da 1213 A. H.). He was burried in the mausoleum of his father in Lal Bagh. He patronized the arts, and his taste for literature was displayed in the collection of books in his personal library.

Tippu Sultan is the author of two books or collection of letters, one entitled Farman, banam Ali Raja, and the other Fath-ul-Majahidin. Iqbal was very much impressed by his heroic deeds and paid him tributes in the following way:

"Major Saeed Mohammad Khan, once wrote a letter to Iqbal, requesting him to allow him that a Military School be named after him. In reply, Iqbal told him that it did not seem suitable that a Military School be named after an ordinary poet like him. On the contrary he advised him that, that School

might be named after "Tippu Sultan" and called "Tippu Fauji School". Tippu was the last Muslim soldier. He told him that he himself had witnessed that Tippu's graveyard had life as compared to ourselves who are alive or pose to be alive and cheat the people by doing so. (Iqbal Nama, Vol. I, p. 246).

14. See Iqbal Nama, part I, p. 246.

15. **Munira** : The younger daughter of Iqbal. She was born in 1930 and was 6 years older than Javid Iqbal. Iqbal loved her very much and after her mother's death she always slept with her father. She was brought up by a German woman. She is married to Mian Salah-ud-Din, a well-known Social Worker and landlord of Lahore and son of Mian Amir-ud-Din, President of the Anjuman-i-Himayat-i-Islam, Lahore.

16. **Javid Iqbal, Dr.** (b. 5th October, 1924). M. A., Ph. D., Bar-at-Law, Judge of the High Court. He was only 9 or 10 years old when his mother breathed her last, and thereafter, he was under his father's personal care and guidence. Javid has got many characteristics of his father. Following on the foot steps of Iqbal, he obtained his Ph. D. from Cambridge University, and also qualified for the Bar at Lincoln's Inn, London. He is the author of a few valuable books on Iqbal. Besides, he has written a lot of articles on the philosophy of Iqbal. He is married to Dr. Abdul Waheed's daughter, proprietor of the Ferozsons Ltd. Currently, he is a Judge of the Punjab High Court.

Iqbal's famous Persian book "Javid Nama" is named after Javid Iqbal.

17. See Mia-i-Lala Fam by Dr. Javid Iqbal, p. 174. Line 19.

18. At the death of Munira and Javid's mother, Sardar Begum on

May 23, 1935, Iqbal engaged a German lady who could speak Urdu and was well acquainted with Islam. She spent a few years at Aligarh. She was the sister-in-law of a Professor who served the Aligarh University for many years.

19. See chapter 2, No. 22.

20. Faithful servant of Iqbal who served him for about 40 years.

21. See Mai-i-Lala Fam, p. 174.

Taken from the "Illustrated Weekly of Pakistan" April 20, 1952. Pages 32—34.

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6

The Seer and the Mystic

(Being the last and unpublished article written in English)

Iqbal once called himself a combination of contraries (Mujmua-i-Azdad) and showed in his subsequent life in many ways that the epithet was not undeserved. His natural inclination towaɹds mysticism and his adverse and strong criterion of it in his writings is a good illustration of this strange combination. He had inherited a tinge of mysticism from his father and thus had had a sub-conscious training in his early life. In the course of his education his knowledge and study of the Persian language had strengthened this bent of mind. The poems of Hafiz[1]. the chief mystic poet of Iran, particularly influenced him. He once wrote some verses in Persian expressing strong admiration of the poet of Shiraz[2], and sent a copy of them to me. In his maturer years and after his return from his first visit

to Europe he modified his opinion about Hafiz and advised young Muslims to avoid being enchanted by the poems of Hafiz, which had the effect of opiates, and had a pernicious influence on the growth of a vigorous spirit in a nation.

Persian Mysticism

One of the things which caused this change in his views on the subject was the deep study he had to make of the history of mysticism in Persia,[3] for the Thesis which he wrote for obtaining his degree at Cambridge and subsequently for earning his Doctorate in German University. His research revealed to him some of the weak points of mystic life and philosophy and gradually the conviction grew in his mind that a life of contemplation and lethargy which many sufi mystics had adopted was one of the causes of the decline of Muslims in their social, religious and political life. He expressed this opinion in his first Persian poem the *Asrar-i-Khudi*,[4] which contained a strong denunciation of Hafiz.[5] This opinion raised a great controversy in India and occasional loud protests from some well known sufis in the country. In deference to these protests Iqbal adopted a milder attitude towards the verses of Hafiz[6] in the second edition of his poem *Asrar-i-Khudi*,[7] but he adhered in the main to the view contained in the first edition, so far as his opinion of conventional mysticism was concerned. In fact, he never concealed the contempt in which he held the system of sufism as prevailing in India. He was an implacable enemy of those sufis who have made sufism a paying profession and who dupe the ignorant. With all this hatred of making a shop of business of an institution like sufism, which was originally meant to be a spiritual experience and a stage in the development of the spirit of man. There is enough in the life and writings of Iqbal to show that he quietly

retained a soft corner for it in his heart. The whole of the terminology of the things of the spirit is borrowed from sufistic lore. The praises of the estasy of love and its contrast with the dry as dust wisdom of the world is borrowed from the imagery of sufis. The references to himself in his latest poems as a Darwesh and a Qalandar also indicate the esteem in which he held these sacred designations, when representing the reality of the life of the spirit instead of the Sham.

Role of a Seer

The most marked proof of the inward light which guided him and which grew stronger and stronger as he advanced in life is furnished by many of his remarkable verses which illustrate the role of a seer. It is noteworthy that he professed to see things far ahead of the time at which he wrote about them. Even in the earlier Urdu poems written before 1908, there is a reference to the hopeful future of Arabia, made at a time when it was very bold to predict a recurrence of its greatness. He says: "The lion which had sprung from the desert sands of Arabia, and had undermined the might of the Roman Empire will wake up again, this is what I have heard from the Angels."[8]

Again in his poem written during his first stay in Europe about 1907, he addressed Western civilization in the following strain: "Your civilization will commit suicide with the help of its own dagger[9]." This was seven years before the beginning of the First Great War[10] and was fully applicable to it. His references to the coming of the Second World War[11] have been even more significant and pointed. In lines which were written some years before the actual beginning of the war, he looked at the skies and the red glow of the evening and cried out: "This is not the redness of the evening but a stream of blood."[12] In the same poem there is another line far-seeing disaster in

Europe in spite of the rulership of the West over winds and waves. He wrote: "They dominate the air and the winds, they rub the waves of the ocean and they own the ships, but the whirlpool surrounding them is as knotty as ever, it is really a pretext of what is destined for them."[13]

In another poem written before the last Great War, Iqbal wrote: "The Lords who really rule the sea and the land have informed me that Europe is right in the way of a relentless flood."[14] In the light of predictions of this nature it is not surprising that almost the last verse which was on his lips when he departed from this world was as follows:

"The period of this Faqir has come to an end, it is not known whether another knower of secrets like him will ever come——or not."[15]

The poet-philosopher of the East professes a great respect and admiration for women. But in his eyes that respect is mainly due to them as *mothers* of a good and brave nation. Though he lived and flourished about the end of the 19th and the best of the Christian era and during this period associated intimately with several distinguished men and women of Europe, his ideal of womanhood was that of an orthodox conservative of the East, especially on the importance of the chastity and purity of character in woman. In spite of the great regard he had for freedom and liberty in general he could not tolerate it in the form of license as to unrestrained intercourse between men and women. The state of things which he observed during his visits to the West induced him to adopt a rigidity of views on this question, which is hardly compatible with the latitude which he allows to the liberty of human opinion on other subjects. His own opinion rigidly ad-

hered to what he considered to be the basis of the seclusion of woman in Islam, and in the lives of the Holy Prophet[16] and his chief disciples. He derives his inspiration in this respect from the example of devotion to duty and the spirit of self-sacrifice displayed by Hazrat Fatima,[17] the daughter of our Prophet Muhammad (Peace be upon him).

Modern Woman

In Javid Nama,[18] one of his best books, Iqbal has described a woman who represents the views of a class among modern women, who are against matrimony and practice the liberty of the husbandless woman. He meets her during his imaginary travels in Mars in the company of a philosopher of that heavenly region. She pretends to be the prophetess of her new creed which is embodied in a passage in the Javid Nama, in which she warns her sisters against the viles of men saying, "Man pretends to be your prey, but intends to be your hunter. He spins round you in order to involve you in his chain. To be with him is the bane of life. To be near him is poison, and to be away from him is sweet."[19] She tells women about the possibilities of artificial production of children and advises them against regarding the existence of man and woman as two bodies complimentary to one another, and exhorts them to be self-contained and not to depend on men.

Against this new cult Iqbal believes in the verse of the Holy Quran which refers to women "As a garment for you (men) and you are a garment for them,"[20] and sings "our grandeur is from her goodness, and we are all the result of her gardening. If God has granted you the capacity to see become purified and see her sanctity."[21]

Initial Difference

Iqbal insists on the initial difference between the nature of man

and woman, and says that it is essential for woman to achieve her full development with the help of man. The following lines of Iqbal illustrate his theme:

"The spirit of man can display its self without being necessarily under obligations to another, but the spirit of woman cannot fully reveal its self, without another's help. Her desire is the secret of her fever of sorrow. Her existence is full of fire with the wish to create. Hers is the fire which opens the secrets of life. That is the heat which is responsible for the struggle between to be and not to be."[22]

Of the woman whose thought is a reflection of the light of West, Iqbal speaks as one whose appearance is that of a woman but who is un-womanly in reality, and he refers to her freedom in the following terms. "Her liberty is bold-eyed and creates trouble. It is not familiar with modesty of sight. Her knowledge did not bear the burden of motherhood and no star brightened her evening. A rose like that had better not been born in our garden, and the garment of our nation may remain free from a blemish like her."[23]

Lofty Dignity

Speaking of the lofty dignity of the motherhood, Iqbal calls the function of a mother; a blessing and likens her works as resembling in its nature to the character of prophethood in as much as her love and affection resembles the affection, which a prophet has for his followers, and she shapes the destiny of a nation as prophet shapes the character of those who benefit by his message.

The real Wealth

In another passage, in the chapter on Motherhood, the poet emphasises the importance of mothers in very strong words and says, "The wealth of a nation, if you have eyes to see does not consist in

cash or goods which it possesses nor in its gold and silver. Its real wealth are healthy[10] children with their brain fresh, with habits of hard work and clever and active. The quality of fraternity (of which Islam is rightly proud) is based on and preserved by mothers who are the strength of the Holy Quran and the Nation which the Quran has built."[24]

The concluding part of this passage refers to the illustrious example of Hazrat Fatima,[25] the daughter of the Holy Prophet,[26] as a perfect example of womanhood, who gave birth to a son like Imam Husain[27] (on whom may be the blessings of God), who sacrificed his life and those of his sons and companions in the battle at Kerbala,[29] to keep alive the flame of Islam and its true principles of the liberty of conscience kindled by the great message conveyed to the world by the Holy Prophet.[29]

The sentiment of reverence bordering almost on worship which Iqbal felt for the great character of Hazrat Fatima[30] is expressed in words of exceptional importance and significance in the following lines:

> "The restraining string of the law of God acts like a feather on my feet and order of the Holy Prophet makes me express my inward desire, otherwise I would have revolved round the last resting-place of the daughter of the Prophet and would have *sprinkled* the dust of her grave with the prostrations of my forehead."[31]

It may be noticed in passing that the lines just quoted illustrate a peculiar characteristic of the style of Iqbal in which he sometimes indirectly preaches great lessons of religion or morality without expressly adopting a didactic method. For instance, here instead of

saying that going round a grave or prostrating oneself before it is prohibited in the Quran as well as in the sayings of the Prophet he just expresses the intensity of his own wish for prostrating himself before the saintly grave of the "Lady of Paradise"[32] and shows how strong the prohibition against such homage to graves is to enable him to desist from obeying that urge.

Freedom of Opinion

In the eyes of our poet Iqbal, the freedom of opinion is one of the greatest privileges that men can enjoy. In the domain of religion, it has been generally restricted, the tendency of most religious leaders in every phase has been to induce the ordinary believer to be guided by priests, who were treated as experts and whose guidance was considered necessary for the layman. This system, though it had its good points so far as discipline and decorum inside the places of worship had also its defects and was liable to abuses.

Western Civilization

At first sight the civilization of the West has not only charm for the visitors of European Countries from the East, but has a somewhat dazzling effect. Iqbal was one of the few orientals who were not either charmed or dazzled by the glamour of luxury and prosperity around him, when he saw Europe. On the other hand, he pierced through its outward appearances and began to criticize its civilization. He also declared that the loud protestations of the West that it was capturing greater part of the world in the continents of Asia and Africa from altruistic motives of doing good to the countries concerned, were only a cloak for their own love of gain. He began to expose the weaknesses of Western life and its materialistic outlook and to inform his brethren in Eastern lands of the dangers with which they were face to

face. He asked them to make serious efforts to free themselves from the yoke of the West and to stand on their own feet as the equals of the people of the West.

Awakening Asia

One of his shorter poems which was published under a lengthy heading "What should we do O ! Nations of the East,"[33] has exercised considerable influence in the Orient, and has earned for him the title of "The Poet of the East." The tone of his verses in this book is optimistic, and the poet predicts a wide awakening of the people of Asia. He says, "Humanity is crying loud against Europe. Life has become full of turmoil and troubles under its influence. Do you know O ! people of the East that brighter days are in store again for the Orient. There is a revolution in the heart of Asia. Her might is gone, and the sun is shining. Europe has fallen fatally wounded of its sword. And has introduced goodlessness in the world. It is wolf in a lamb's clothing sitting in am-bush to get hold of a lamb. The difficulties of mankind have been created by Europe, and humanity is suffering from inward pain through it. In the eyes of Europe man is only a combination of clay and water and his caravan is without any destination."[34]

Departing Brilliance

Another significant passage occurs in the Bal-i-Jibrail, where Iqbal writes :

"The beautiful huries of Europe are a blind for the heart, and for the eye."[35] He predicts that the paradise of West consists of brilliance about to depart. He blames the powerful nations of Europe when he says that "their dominance is a sort of witchcraft, the result of which is that whenever they find that any class of people is becoming

conscious of its condition, the nicromancy of the rulers puts it into sleep again."[36]

In another place Iqbal condemns the so-called democracy of European nations saying :

"The democracy of the West sings in reality the tune of the Caesers. The giant of high-handedness is trampling the people though he is dressed in a democratic garb. The Constitutional Assembly and Reform and concession and privileges are all sweet medicines, which result in making the patients sleepy."

"You are under the illusion that this mirage of colour and scent is a garden. It is a pity that you are mis-taking a cage for a nest."[37]

West Stroke Sufferers

In the following two lines our poet addresses a class of young men who are ironically called as sufferers from West stroke. He says "Your being is altogether a reflection of the light of the West as you all have been constructed by builders of that part of the world, but your body is without the quality of Khudi in it. You are like a scabbard adorned with gold but without any sword in scabbard."

To the wisdom of Europe Iqbal's exhortation is that in its pursuit of knowledge, it has lost sight of things of the spirit, and make these remarkable observations :

"It is not surprising that you have the miraculous skill of Messiah[38] for the treatment of the disease but the wonder is that the patient under your treatment is getting worse and worse. You have thrown away the wisdom that the heart has gathered and thus lost a valuable property which you possessed."

Iqbal recognises the great progress made by science in Western

countries as well as the discoveries and inventions made through it by eminent scientists of Europe and America. He is not un-mindful of the services to humanity rendered by Western scientists, but while acknowledging the debt which the world owes to their learning, he cannot ignore some of the baneful effects of the advancement of science on the mental and moral outlook of the people. It has been truly observed that many of the great scientific men of the world have been so impressed by the wonders of nature that they are believers in the existence of the Creator of those wonders, yet the tendency generated in ordinary minds by the study of science is materialistic and anti-religious.

Value of Human Life

The value of human life in the eyes of most people is growing less and less and clash of interests is leading to national and international struggle and to warfare. Inventions of destruction are on the increase. One of the latest of such weapons is the atom bomb. In a recent lecture in Lahore on the "possible uses of Atomic energy in times of peace" Dr. Compton[39] who is one of the delegation of scientists who prepare the atom bomb and also the leader of education from the U.S.A., which visited Pakistan—was asked a question, whether he raised his voice against its use in the war with Japan. He stated he did so, but the decision of the policy of the war was in other hands. I am told, he added, that one good resulted from its use in spite of the large devastation caused by it that it shortened the war and thus saved several hundred thousand lives, which would have been lost if the war had continued for another year or two. It is difficult to say if the explanation is sufficient justification for the havoc caused by the explosion, but the question of how can happenings like that in

Hiroshima[40] be avoided. According to Iqbal, the answer is that the only way to do so is the recognition of the dominance of the spirit over matter. He thinks that ignoring the spirit, by treating matter as all powerful, the civilization of the West is suffering greatly, as it is gradually leading the world towards ruin and destruction[41].

REFERENCES AND NOTES

1. See Chapter 4, No. 37.
2. *Ibid.*
3. See Chapter 1, No. 16.
4. See Chapter 2, No. 17.
5. See Chapter 4, No. 37.
6. *Ibid.*
7. See Chapter 2, No. 17.
8. Bang-i-Dara, p. 140. The verse reads :

   نکل کے صحرا سے جس نے روما کی سلطنت کو الٹ دیا تھا
   سنا ہے یہ قدسیوں سے میں نے وہ شیر پھر ہوشیار ہوگا

9. Bang-i-Dara, p. 141. The verse is :

   تمہاری تہذیب اپنے خنجر سے آپ ہی خود کشی کرے گی
   جو شاخ نازک پہ آشیانہ بنے گا ناپائیدار ہوگا

10. **First Great War.** (1914-18)—A four year World War that started on 28th June, 1914 with the death of Prince Ferdinand of Austria, who was killed by a slavian man. Austria opened the war against Serbia and then Germany also allied Austria. The English and

the French armies were on the other front. French general is considered the war-ending General.

11. **Second World War** (1939-1945)—Within twenty years after the First World War, this war began, when the Treaty of Versailles was broken on 3rd September, 1939. Poland attacked Germany and Britian also declared war against Germany. Germany, Italy and Japan were allies on one side and other countries including Russia and U.S.A. on the other. This war ended on 14th August 1945 when an atomic explosion on Japan ceased the war.

12. Kulliyat-e-Iqbal (Urdu) p. 141.

13. *Ibid.*

14. Kulliyat-e-Iqbal, (Urdu) p. 361.

15. Roozgar-i-Faqir, (Vol. 2) p. 17. For the verse in question, see Chapter 4, No. 4. (Kulliyat-e-Iqbal, Urdu p. 894).

16. **The Holy Prophet** : Muhammad (peace be upon him) was born on Monday, the 22nd April, 571 A.D. at Mecca in Arabia. The Holy Quran was revealed to him. He lost his father, Abdullah, before he was 2 years old and his mother, Amina, before he was 6. Later on, his grandfather, Abdul Muttalib, took care of him. At his death, Muhammad (peace be upon him) was left under the guardianship of Abu Talib. Muhammad (peace be upon Him) married a rich lady Khadijah, who was a great source of help and consolation. At the age of 40, God, made him His Apostle. Like all other Prophets of God, Muhammad (peace be upon him) had a natural aversion to all evil practices. The Prophet initiated his sacred mission right from his home. The noble Khadijah was the first who was informed and attested the truth of that which had come from God.

She was the first to embrace Islam and to bear hardships for the sake of Islam. The next was Ali, the Prophet's cousin, who had been living with him since his early childhood. The third was Zayd bin Harithah, the adopted son and close friend of the Prophet. The fourth and the earliest convert to Islam was Abu Bakr, a well-known figure of the Quraish. The Holy Prophet spent the rest of his life in introducing Islam and its teachings. He was ridiculed on every step. Dirt was thrown at him and his path was strewn with thorns and filth ; but he, like a firm rock, faced all this boldly. At last, the day dawned when his mission was completed. The completion of his mission meant his departure from his earthly home to his heavenly abode. On the 9th of Dhu-al-Hijjah, after the morning prayer, he proceeded to Arafat and delivered his historic address. The Holy Prophet breathed his last on Monday, the 12th of Rabi-al-Awwal 11 A.H. For detailed study see (The Life of Muhammad by Professor Abdul Hameed Siddiqui).

17. **Fatima (Hazrat)**. Hazrat Khadijah bore the Holy Prophet several children. Amongst the daughters Ruqayyah was the eldest, and the last and best known of them all, was Fatima. She was married to Hazrat Ali, cousin of the Holy Prophet, and fourth Khalifa of the Muslims. She was the dearest daughter of the Prophet and the mother of Hazrat Imam Hasan and Imam Husain. It is said that she would be the "Sardar of the Muslim women in the Heavens".

18. See Chapter 2, No. 22.

19- Kulliyat-e-Iqbal (Javid Nama, p. 111) p. 699. The verses are :

مرد صیادی به نخچیری کند   گرد تو گردد که زنجیری کند !

همبر او بودن آزار حیات   وصل او زهر و فراق او نبات

20. Al-Quran, (Surah The Cow) 2/187.

21. Kulliyat-e-Iqbal (Urdu) p. 556.

22. Zarb-i-Kalim, p. 97 (Kulliyat-e-Iqbal, Urdu, p. 55y). The poem is

جوہر مرد عیاں ہوتا ہے بے منت غیر
غیر کے ہاتھ میں ہے جوہر عورت کی نمود !
راز ہے اس کے تپ غم کا یہی نکتۂ شوق
آتشیں لذت تخلیق سے ہے اس کا وجود !
کھلتے جاتے ہیں اسی آگ سے اسرار حیات
گرم اسی آگ سے ہے معرکۂ بود و نبود !

23. Kulliyat-e-Iqbal (Urdu) p. 557.

24. See Chapter 6, No. 17.

25. *Ibid.* No. 16.

26. **Imam Husain (Hazrat).**

The grandson of our Great Prophet Muhammad (peace be upon him) and the elder son of Hazrat Ali and Hazrat Fatima, who fought and got shahadat against Imperialism of Yazeed bin Muawiyya, in the field of Kerbala and gave his life on the altar of justice, faith and truth.

27. **Kerbala.**

The field where the battle between the forces of Yazeed and Imam Husain was taken into action for three days. This is situated in Tigris-Eupharates valley near the city of Kufa (Iraq). The battle was fought near the canal of Furat.

28. See Chapter 6, No. 16.

29. *Ibid.* No. 17.

30. The "Lady of the Paradise" means Hazrat Fatima.

31. See Chapter 2, No. 26.

32. Pas Che Bayad Kard Ai Aqwam-i-Sharaq, p. 43 (Kulliyat-e-Iqbal,

Persian, p. 839.) The poem begins with the verse.

آدمیت زار نالید از فرنگ زندگی ہنگامہ برچید از فرنگ

and ends with the following verse.

درنگاہش آدمی آب وگل است کاروان زندگی بے منزل است

33. Kulliyat-e Iqbal (Urdu) p. 328.

34. Kulliyat-e-Iqbal (Urdu, Khizr-i-Rah) p. 260. The verses read thus :

آ بتاؤں تجھ کو رمز آیۂ انّ الملوک
سلطنت اقوام غالب کی ہے اک جادو گری
خواب سے بیدار ہوتا ہے ذرا محکوم اگر
پھر سلا دیتی ہے اس کو حکمراں کی ساحری

35. Kulliyat-e-Iqbal (Urdu—Khizr-i-Rah,) p. 261 to 262. The verse begins with :

ہے وہی ساز کہن مغرب کا جمہوری نظام
جس کے پردوں میں نہیں غیراز نوائے قیصری

and ends with.

اس سراب رنگ و بو کو گلستاں سمجھا ہے تو
آہ ! اے ناداں قفس کو آشیاں سمجھا ہے تو

36. **Messiah.** It is captic word meaning saviour. In Arabic language it means "Pak" or clean. It is a name of Christ, the prophet.

37. **Compton, Dr.** American scientist and educationist. He delivered a lecture on the "Possible uses of Atomic energy in times of peace" in Lahore, which was heard by Sh. Abdul Qadir.

38. **Hiro Shima.** The city of Japan, where on 14th August 1945, first Atomic Bomb was exploded by U.S.A. This city had been destroyed fully and still it has not been populated.

39. Taken from "The Pakistan Times" Lahore, Friday, April 21, 1950. Pages 5—8 (Iqbal Day Supplement).

7

The Influence of Iqbal on Urdu Literature

Shortly before the dawn of the twentieth century there arose, on the firmament of Indian literature, a star that has just passed out of our sight, after having shone for about forty years with a lustre peculiarly his own. That star was the poet Iqbal, or to give him his full name and titles—Dr. Sir Muhammad Iqbal—who left the scene of his earthly labours in April, 1938.[1]

He was about four and twenty when he first rose to fame as a writer of Urdu poetry and he continued his devotion to literature and learning for the rest of his life. His Urdu poems, which have been collected and published under the name of the *Bang-i-Dara*,[2] had made him widely known throughout India, when he discovered that he could express his thought in Persian, the *Asrar-i-Khudi*[3] (Secrets of Self), served to extend his fame beyond the borders of India and its

translation, with notes by Professor Nicholson[4] of Cambridge, made Iqbal's work known to the scholars of the West. This book was followed by the *Rumuz-i-Bekhudi*[5] (Mysteries of Selflessness). Then came the *Payam-i-Mashriq*[6] (the Message of the East), which is a response to Goethe's[7] Divan. His other books in Persian are *Zubur-i-Ajam*[8] and the *Javid Nama.*[9]

While the poet was busy with his Persian poems, there was a growing demand on the part of the admirers of his Urdn verse that he should make some further contributions to Urdu poetry. He responded to this call by giving us two more collections of Urdu poems, called the *Bal-i-Jibril*[10] and the *Zarb-i-Kalim,*[11] which reproduce the theme of the 'Secrets of Self', that is—the development of the powers of the Ego, which runs through all the Persian writings of Iqbal. A posthumous collection of his poems entitled the *Armaghan-i-Hijaz,*[12] has just been published in India. It consists mostly of Persian poems but has in it some Urdu poems as well, mainly religious in character, as its name implies.

The effect of the poetry of Iqbal on the minds of the Urdu reading public in India, and on those who can understand his Persian poems, may be guaged from the fact that a few months before his passing away, there was a spontaneous movement throughout the country to organize huge gatherings of people, at different centres of intellectual activity, to pay tributes of admiration to the poet and to discuss the value of his writings. Hundreds of such meetings were held, at each of which papers dealing with Iqbal's works were read, and poems written about him were recited.

Some of these papers and poems have been collected and published in book form and make very interesting reading. There is no record

in India of such a wide-spread homage paid to any literary man in his life-time and so far as I am aware perhaps it is dfficult to find an exact parallel elsewhere.

The influence of Iqbal on his contemporaries has been vast and varied and he has left an impress on the form as well as the substance of present day Urdu literature. In the early stages of his career the tendency was to adopt his favourite expressions and his Persianised phrases in the style of Ghalib.[13] Towards the end of his life there was a strong inclination to follow the thought and purpose of his poetry.

Among the writers in the United Provinces the earliest to adopt his style were *Durga Sahai Sarur*[14] of *Jahanabad* and *Nadir*[15] of Kakorvi. They had a fair amount of success but the same cannot be said of all who tried to adopt this feature of the earlier poems of Iqbal. There was in Iqbal's poems skillful blending of Persian phrases with Urdu, in the manner of Ghalib and he could do this, with his exceptionally good knowledge of Persian, but an imitation of that style by people not so well-versed in Persian and not so artistic, had results which were far from happy. The tendency to use too many Persian expressions has to some extent crept into modern Urdu prose and even in journalistic prose, but this should be discouraged, as it is necessary to keep the language of Urdu prose as simple as possible.

It must be remembered, however, that Iqbal's Urdu poetry was not all in the ornate Persianised style. Many of his best poems are models of simplicity. Take, for instance, the pieces written by him for the young, which are fondly recited by our children in their schools as well as homes. The opening lines of *Parind-i-Ki-Faryad*[16] or 'The Bird's wail," may be quoted as a specimen. They are so simple and

touching. It is the song of a caged bird, remembering his lost liberty : –

"The memory comes to me of the times gone bye-The delights of the Garden where all chirped together. Where is now that freedom of my own nest, That coming in and going out at pleasure."[17]

Among the poems for grown ups, the *Niya Shivala*,[18] which was a call for Hindu-Muslim unity, is a fine example of simple Urdu. In the closing lines the poet has shown his command of simple Hindi as well. He says :

"We may chant every morning those mantars sweet, And inebriate all worshippers with the wine of love, in the song of the devout. Dwells Power as well as Peace.

The salvation of the denizens of the Earth lies in affection for one another."[19]

Many of Iqbal's later poems also combine simplicity of expression with sublimity of thought. The *Saqi Nama*[20] in the *Bal-i-Jabril* furnishes a fine illustration. Take the following two lines :—

"Thou thinkest that life is a secret. It is only another name for the desire to soar high-Many ups and downs it has seen, But it loves the journey better than the destination."[21]

With his wide range of study of Western poetry and philosophy, Iqbal found numerous subjects to form the basis of his poems and has thus served as a source of inspiration to many younger writers. As a notable instance of this form of influence may be mentioned the work of one of our most popular young poets, *Hafiz Julandhari*.[22] His style differs very much from that of Iqbal, but many of the themes chosen by him have their parallels in the earlier works of Iqbal and must have been suggested to him by his studies of Iqbal's poetry, for

which he has a great admiration. Take the poems of both on the *Himalayas*,[23] each excellent in its own way or on the river Ravi, each having a distinctive approach to the same subject and a distinctive treatment of it. The seed of the famous song of *Hafiz*, known as *Pareet-ka-git*,[24] could be traced to the closing lines of Iqbal in his *Niya Shivala*[25].

A subject to which we find frequent references in the writings of Iqbal and which has become a popular theme in Urdu poetry and prose is sympathy for the toiling millions of the world. The antagonistic attitude of mind towards the rich, which is induced by a contemplation to the troubles of the poor, is a sequence of this sympathy. The following lines in the *Bal-i-Jibril*, which are supposed to embody a command of God to His Angels show the attitude of Iqbal to this important question :—

"Rise : and awaken the poor of My world,
And shake the gates and the walls of the mansions of the rich.
The period of the supremacy of the people is approaching.
Do away with all the old lineaments,
The field that fails to give livelihood to the peasant,
Burn every sheaf of corn in that field,
This new civilization is a factory of glass-makers.
Teach a new method (of dealing with it) to the poet of the East."[26]

Iqbal has found many adherents of this creed among the literary men of his day. In fact I was surprised to find, when I went to India for a short visit last year, that the place of the rose and the nightingale in Urdu poetry was being taken by the comparatively dry theme of capital and labour in popular literary contests, *Professor Tasir*,[27] who is an ardent admirer of Iqbal, and himself a rising literary man,

is continuing this part of Iqbal's work in the Urdu poems which he has contributed to different periodicals. Another well-known poet, *Josh Malihabadi*,[28] is a keen supporter of labour against capitalism. His writings, however, are fully communistic, as they discard religion along with capital, while Iqbal's Socialism is not dissociated from religion.

The emphasis laid by Iqbal on the world's need for religion, is one of the special features of his work and many other writers are following him in this direction. According to him many of the trouble of Western countries are due to their indifference to religion. He asks the nations of the East to bear in mind the importance of spiritual advancement along with material progress. As a Moslem he derives his inspiration from his own religion, and the religious terms used by him in his poems are mainly Islamic. He has exercised a great influence on the youth of his country and represents a strong reaction against the materialistic tendencies of Western education.

The reference to his spiritual call brings us to a consideration of the subject of *Khudi*, which Iqbal made particularly his own. The literal meaning of the word '*Khudi*' is 'selfhood' but it has been clothed by Iqbal with a wide connotation. He believes that man is a spark of the Great Light which illuminates the whole Universe and has immense potentialities within it, just as a small seed has in it the making of a great tree. He holds that it is a duty which man owes to himself and to his Creator and to the Creation around him, to develop his God-given powers in such a way, as to utilise nature for the good of humanity.

The idea is beautifully expressed in the following lines :—

"The stars are trembling at the progress of man, made of Clay,

Lest this fallen star may attain the brilliance of the full moon."[29]

A detailed discussion of what Iqbal means by "Khudi' and its development is not within the scope of this paper. Those desiring to study it must read the *Asrar-i-Khudi*,[30] in Persian, or Professor Nicholson's[31] translation of it. To give you an idea of the poet's view, I am quoting a few lines in Urdu from the *Zarb-i-Kalim* :—[32]

"The Truth-seeking man whose self has awakened,
Is like a sword which is cutting and brilliant.
To his keen eye is visible,
The power to show what is latent is every atom.
You are nowhere in comparison with that man of God,
You are the slave of the heavens
While he is their master."[33]

In an other place in the same book, the poet thus addresses the reader :—

"If the Self is alive, even poverty is kingship,
The prestige of the penniless is not inferior to that of Sanjar[34] and Tughral.[35]

If the self is alive, the endless ocean is fordable. To a live self the stones of a mountain are soft like silken cloth. A live crocodile is free when encircled by water, while a lifeless crocodile is enchained even when there is only a mirage in place of water."[36]

He preaches the cult of manly self-dependence and the cultivation of power for the individual as well as the nation. When the first emphasised this view, it was remarked by some of his critics that he had taken this idea from his studies of the German philosopher, Nietzsche[37]. He was, no doubt, familiar with Nietzsche and must have been, to some extent, influenced by him but he points out in one of his

verses that the distinction between himself and the German philosopher was that the life of self which he aims at developing is through faith in God, while the scheme of the German philosopher was without God.

This phase of Iqbal's poetry has had a far-reaching effect on the minds of young men in general and on Moslem young men in particular. Essays have been written on this subject in schools and colleges and articles have appeared on it in newspapers and periodicals.

The sorrow caused by his departure from this world has lent a fresh impetus to the study of his works and of his most favourite theme. An institution called the Iqbal College[38] has just been formed by some of his admirers at Sialkot, the place of his birth and early life, to give regular instruction to those who wish to study the works of Iqbal. I hope the College will receive due encouragement and would serve as a fitting tribute to the memory of Iqbal.

I wish to refer to one more prominent feature of Iqbal's poetry before I conclude, and this is his criticism of the civilization of the West. In spite of his Western education and an extensive study of Western literature and philosophy, he remained a true Oriental at heart, proud of the best traditions of the East. He has called himself the poet of the East, in more places than one. He was not impressed by the glare and glitter of modern civilization and warned his people against yielding to its external attractions. He also warned the people of the West against the lure of a civilization divorced from religion and its poisonous effects on their body politics. This trend of thought has also earned many followers among the writers of Urdu poetry and prose.

Looking at the many ways in which Iqbal has exercised his influence over Urdu Literature, I think it must be acknowledged that we owe him a lasting debt of gratitude for the great service rendered to Urdu by him. He has left Urdu richer, in thought as well as expression, for his work in this field.[39]

REFERENCES AND NOTES

1. Iqbal died on the 21st April, 1938.
2. See Chapter 3, No. 9.
3. See Chapter 2, No. 17.
4. See Chapter 2, No. 18.
5. *Ibid.* No. 19.
6. *Ibid.* No 20.
7. See Chapter 3, No. 21.
8. See Chapter 2, No. 21.
9. *Ibid.* No. 22.
10. *Ibid.* No. 24.
11. *Ibid.* No. 25.
12. *Ibid.* No. 27.
13. *Ibid.* No. 38.
14. **Sarur, Durga Sahai** (*b.* 1873, died on 3rd December, 1910). He was very much impressed by Iqbal and tried to adopt his style. His poems were published in the "Makhzan" (Lahore), "Zamana" (Kanpur), and "Adeeb" (Allahabad). He is one of the poets of

the New School. His works are : "Khum Khana-i-Sarur" and "Jam-i-Sarur."

15. **Nadir Kakorvi.** (1887—20th October, 1912). Munshi Nadir Ali Khan had a very good knowledge of Urdu, Persian and English literature. He also tried to follow the style of Iqbal. He rendered most of Byron and Sir Thomas Moor's poems into Urdu very successfully. His poems appeared in the "Makhzan", "Zamana" and "Adeeb". His publications are "Jazbat-i-Nadir" and "Lala Rukh."

16. Kulliyat-i-Iqbal (Urdu), p. 37-38.

17. *Ibid.* p. 37. The verses are :

آتا ہے یاد مجھکو گذرا ہوا زمانہ
وہ باغ کی بہاریں وہ سب کا چہچہانا

آزادیاں کہاں وہ اپنے گھونسلے کی
اپنی خوشی سے آنا، اپنی خوشی سے جانا

18. *Ibid.* p. 88.

19. *Ibid.* p. 88. The verses are thus :

ہر صبح اٹھ کے گائیں منتر وہ میٹھے میٹھے
سارے پجاریوں کو مے پیت کی پلادیں

شکتی بھی شانتی بھی بھگتوں کے گیت میں ہے
دھرتی کے باسیوں کی مکتی پریت میں ہے

20. *Ibid.* p. 414-421.

21. *Ibid.* p. 418. The verses read thus :

سمجھتا ہے تو راز ہے زندگی — فقط ذوق پرواز ہے زندگی
بہت اس نے دیکھے ہیں پست و بلند — سفر اس کو منزل سے بڑھ کر پسند

22. **Hafiz Julandhari** (*b.* 14th January, 1900). Abu-al-Asar Mohammad Hafiz had an aptitude towards Urdu language and literature from his childhood. He founded "Honhar Depot" so that he

could publish his works. During the Second World War he was appointed Director General of the Song Publicity Organization. After partition, he served as Publicity Officer in Azad Kashmir. Hafiz considered Maulana Girami as his poetical teacher. He was very much impressed by Iqbal and wrote many poems under his influence. "Zindagi" and "Azad Wadi" might be quoted for example Sir Abdul Qadir introduced him to the West. His famous books are : Naghma-i-Zar (1935) ; Soz-o-Saz, Talkhab-i-Sheerin, and Shahnama-i-Islam.

23. Kulliyat-i-Iqbal (Urdu) p. 21-22.
24. Soz-o-Saz, p. 92—96.
25. Kulliyat-i-Iqbal (Urdu) p. 88.
26. *Ibid.* p. 401-402. The verses are :

اٹھو میری دنیا کے غریبوں کو جگا دو
کاخ امرا کے در و دیوار ہلا دو
سلطانیٔ جمہور کا آتا ہے زمانہ
جو نقش کہن تم کو نظر آئے مٹا دو
جس کھیت سے دہقان کو میسر نہیں روزی
اس کھیت کے ہر خوشۂ گندم کو جلا دو
تہذیب نوی کارگہ شیشہ گراں ہے
آداب جنوں شاعر مشرق کو سکھا دو

27. **Tasir, Professor Muhammad Din** (1902—30th November, 1950) Professor Tasir did his Matric from the Islamia High School, Sheranwala Gate, and M.A. English from the F.C. College, Lahore in 1926. He worked as Editor of the Nairang-i-Khayal in 1924, and wrote articles in prose and verse which were published in the Makhzan during Hafiz's editorship. He worked as Lecturer in English in the Islamia College, Lahore from 1926 to 1934.

Afterwards, he left for England and returned home after doing his Ph. D. from the Cambridge University. He was appointed Principal of the M.A.O. College, Amritsar in 1936. He worked against different posts upto 1947. In 1948, he was offered the post of Principal, Islamia College, Lahore and he served the said College in that capacity until his death (on the 30th November, 1950).

Professor Tasir was a very good writer, a gifted, poet, critic and a famous educationist. He spent his college days in the company of Iqbal and gained much from him.

28. **Josh Malihabadi**. Shabir Hasan Khan was born in 1894. His father and grandfather were very good poets of their time. So Josh grew up in a family of poets. He could say :

سو پشت سے ہے پیشہ آبا شاعری

He got his education from Sitapur School, Jobli School Lucknow, St. Peter's College, Agra and Aligarh. He worked for a few years at Hyderabad Deccan in Dar-ul-Tarjama. He edited a Magazine namely "Kalim" (Delhi) for some time and also worked in the Editorial Board of the monthly "Ajkal". Among his poetical works, Ruh-i-Adab, Naqsh-o-Nigar, Shaola-o-Shabnam, Fikr-o-Nishat are remarkable. He published his autobiography "Yadon-ki-Barat" which has passed through many prints.

29. The verse :

عروج آدم خاکی سے انجم سہمے جاتے ہیں
کہ یہ ٹوٹا ہوا تارہ مہ کامل نہ بن جائے

30. Chapter 2, No. 17.

31. Chapter 3, No. 1.

32. Kulliyat-i-Iqbal (Urdu) p. 536. The verses are :

جس بندۂ حق بیں کی خودی ہو گئی بیدار
شمشیر کی مانند ہے برندہ و براق!
اس کی نگہ شوخ پہ ہوتی ہے نمودار
ہر ذرہ میں پوشیدہ ہے جو قوت اشراق!
اُس مرد خدا سے کوئی نسبت نہیں تجھ کو
تو بندۂ آفاق ہے، وہ صاحب آفاق!

33. **Sanjar**. The Saljuk King of Persia of the second Saljuk age. He was second son of Malik Shah. He soverigned from 489 A.H./ 1095. A.D. to his death 552 A.H/1157 A.D. He was first to take sound step against the followers of Hasan bin Sabah. He was arrested by the ghuzz tribes for his last four years.

34. **Tughral**. The Saljuk King of Persia, who conquered Tabristan, Gurgan etc. He ruled upto 455 A.D. which is the year of his death.

35. Kulliyat-i-Iqbal (Urdu) p. 538. The verses are :

خودی ہو زندہ تو ہے فقر بھی شہنشاہی
نہیں ہے سنجر و طغرل سے کم شکوہ فقیر!
خودی ہو زندہ تو دریائے بیکراں پایاب
خودی ہو زندہ تو کہسار پرنیان و حریر!
نہنگ زندہ ہے اپنے محیط میں آزاد
نہنگ مردہ کو موج سراب بھی زنجیر!

36. See Chapter 2, No. 33.

37. **Iqbal College (Sialkot)**. The old College which was previously called "Murray College".

38. This is an un-published article by Sir Abdul Qadir which was provided by Mr. Manzoor Qadir, Bar-at-Law, learned son of the deceased.

8

Iqbal and Modern Civilization

The subject on which I have been asked to speak is the poetry of Dr. Sir Mohd. Iqbal, with special reference to his attitudes towards modern civilization. Before discussing this particular aspect of Iqbal's poetry, it would be appropriate to give a brief account of the development of his genecis as a poet. He first rose into fame as a writer of Urdu poetry possessing exceptional power and merit. His Urdu poems were collected and published under the title of 'Bang-i-Dara[1], (the Sound of Caravan Bells). Later on he started his Persian poems, the first of which, called 'Asrar-i-Khudi'[2] (Secrets of Self), emphasised the need of developing the hidden powers of one's self. This book produced a great influence on the minds of Indian young men and its fame spread even beyond India. It was read where ever the Persian language was known—in Persia, in Afghanistan, and in parts of Turkey and Russia. It succeeded in attracting the notice of

scholars in Western countries as well. A translation of this poem in English was made and published with a suitable introduction by the well known Orientalist of Cambridge, Professor Nicholson.[3] It was followed by another poem, 'Rumuz-i-Bekhudi'[4] which was in many ways a continuation of the theme dealt with in his first Persian poem. Then came a beautiful collection of miscellaneous verses of Persian poetry, to which the poet gave the name of 'Payam-i-Mashriq'[5] (Message of the East). This was in respone to Goethe's[6] famous 'Diwan', which had given the greetings of the West to East. In his later Persian poems and prticularly in his 'Zubur-i-Ajam'[7] (Persian Psalms), Iqbal's poetry developed a prophetic vein and he fitted the role of a seer and a warner.

Though his Persian poems were greatly appreciated by all who knew the Persian language, there was a growing demand, among the Urdu-knowing public in India, for more Urdu poems. This appeal proved effective and Iqbal once more turned his attention to Urdu and gave to the world two collections of his later Urdu poems, known as 'Bal-i-Jibril'[8] (The Wings of Gabriel) and 'Zarb-i-Kalim'[9] (The Stroke of the Rod of Moses).

In all these poems the attitude of our poet towards Western civilization has been that of a critic who was not dazzled by its material successes and felt that it lacked in spirituality. In his earlier poems he criticised it mildly. At this stage his acquintance with life in the West was through books he had studied but when he visited Europe first as a student from 1905-1908 and subsequently as a politician in connection with the political discussions at the Round Table[10] in 1931 his criticism became more emphatic and pungent.

In one of his earlier verses he summed up his settlement as in a

verse which may be translated into English prose as follows:

> "Oh Master of the Tavern the effect of the wine of the West is pleasure;
>
> It lacks the flavour of sadness: give me a little of my home-made wine."[11]

The distinction thus drawn by Iqbal between the temperaments of the Orient and the Occident and expressed in the symbolic language of Eastern poetry is beautiful.

At this stage, however, he represented nothing more than a loyalty to the East as a true Oriental should who had drunk deep of the culture of the East before he studied the literature and philosophy of the West. His later acquaintance with the martial side of modern progress in Western lands produced two effects on his mind: Firstly that there were some inherent weaknesses in material progress which contained the seeds of its devastation in spite of all its external glamour. The second opinion which he held very strongly was that it would be suicidal for Eastern nations to imitate the materialistic tendencies of the West, and to regard them as true signs of progress. He felt that the Western people, whose present day life was the natural development of some tendencies which had been gradually developing among them for centuries, might be able for some time to with-stand the pernicious effects of a lack of the spiritual element in life, but the Eastern people, whose traditions as well as surroundings were not so favourable for a life absolutely divorced from the life of the spirit, would find it very harmful to imitate the nations of the West in having a purely secular outlook.

A few specimens of Iqbal's warnings to his own people may be given to illustrate this trend of thought in his poems. The first is a

mild warning from the '*Bang-i-Dara*' :—

"The heart of us poor Easterns has developed a fondness for the West.

There are glass decanters there, while our possessive here is just an earthen pitcher."[12]

Another warning, in a different terminology is administered in the following line from the '*Zarb-i-Kalim*' :—

"I am afraid thou hadst the temperament of a child and the Vendors of Sweets in Europe are clever."[13]

Another warning in the 'Bal-i.Jibril', the warning is stronger and prettier :

"Though the Spring of the beauty of the West is very pleasing, Oh bird of high flight beware of the net and the grain under it and pass it by."[14]

In another line, Iqbal refers thus to the Eastern youth who is under the spell of modern materialistic education :—

"The youth of the school, though he appears to be alive, Is as good as dead, for the breath in him has been borrowed from the Frank".[15]

With sentiments such as those expressed above, it is not surprising that Iqbal is not an admirer of the "Machine Age" and expresses himself against too much mechanisation in the following verses :—

"There is a noise that it is not possible to have light in the West,

As Europe is clad in black owing to the smoke from the chimneys of machines".

Having thus admonished the people of the East to beware of falling into the net of the West, Iqbal draws their attention to the value of

what is left of their own ancient heritage. He says :—

"The Tavern of the East has still got in its cellar a vintage which can enlighten your hearts".

One could easily multiply illustrations of the views of Iqbal on modern civilisation, but the lines given above are enough to give you an idea as to his general attitude.

In his latest Urdu poems, Iqbal displayes a warm and genuine sympathy for the labourers all over the world and denounces capitalism. This line of thought found very wide response in many circles in India and has been adopted as their theme by many younger poets who have not only been immensly influenced by Iqbal, but have imitated his style of writing and phraseology in their own poems.

I have confined myself to this particular aspect of Iqbal's work this evening. I need hardly say that in his works, taken as a whole, an immense of variety of subjects has been beautifully dealt with.

In conclusion I would quote a line in which the poet wants his readers to rise above the conflict between the civilisation of the East and West and to adopt as his motto that he has to make the best use of his life in this world and by hardwork to change darkness into light. He writes :—

"Bezar ho Mashriq se na maghrib se bazar kar,
Fitrat ka taqaza hai ki har shab ko sihar kar."
"Do not shun the East nor be afraid of the West,
Nature bids thee to turn every night into morn."[16]

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REFERENCES AND NOTES

1. See chapter 3, no. 9.
2. Ibid. 2, no. 17.
3. Ibid. no. 18.
4. Ibid. no. 1 .
5. Ibid. no. 20.
6. Ibid. 3, no. 21.
7. Ibid. 2, no. 21.
8. Ibid. no. 24.
9. Ibid. no. 25.
10. See chapter. 1, no. 9.
11. The verse reads :

پیر مغاں فرنگ کی مے کا نشاط ہے اثر
اس میں وہ کیف غم نہیں، مجھ کو تو خانہ ساز دے
(بانگ درا صفحہ ۱۱۸)

12. The verse reads thus :

ہم مشرق کے مسکینوں کا دل مغرب میں جا اٹکا ہے
واں کنٹر سب بلوری ہیں، یاں ایک پرانا مٹکا ہے
(کلیات اقبال (اردو) صفحہ ۲۸۵)

13. Zarb-i-Kalim.
14. Bal-i-Jibril.
15. The verse is :

گرچہ کالج کا جواں زندہ نظر آتا ہے
مردہ ہے، مانگ کے لایا ہے فرنگی سے نفس

16. Lecture delivered at the Literary Council of the E.S.D. College, Ferozpur. This lecture was provided by Mr. Manzoor Qadir, Bar-at-Law, learned son of Sir Abdul Qadir.

9

The Devil's Conference

One of the most instructive Urdu poems of the late Dr. Sir Muhammad Iqbal has been successfully rendered into English by Malik Muhammad Ashraf[1], under the title of "The Devil's Conference." Its Urdu name is Iblis ki Majlis-i-Shura (ابلیس کی مجلس شوری).[2] The word Iblis is applied in the Qur'an to the Arch-Devil.[3] Another name used for him in Arabic is Shaitan, which is the same word as Satan. The poet describes the Arch-Devil as holding a Conference of his followers, who assemble to give an account of their victories and defeats in their effort to influence the minds of men, so as to turn them from the path of virtue and to lead them towards vice.

The story of the refusal of Iblis to prostrate himself before Adam[4] is common to the Bible[5] and the Qur'an, and has left a mark on the literature of many lands and nations. In the English language it has

been immortalised by the genius of Milton[6] in his "Paradise Lost."[7] Iqbal has based this beautiful little poem on the story in the Qur'an.

The main difference between the poem of Milton and this poem is that "Paradise Lost" deals with the episode of the temptation of Eve[8] by Satan and the fall of Adam and Eve from Heaven,[9] while Iqbal's poem deals with the struggle between the forces of Good and Evil, which has continued since the beginning of the world and is bound to continue as long as the world lasts.

The able translator has made a deep study of the writings of Iqbal and has absorbed a good deal of his thought. He has tried to convey the message of Iqbal to the readers of his book, through the valuable notes which he has added to his translation. In an Introduction written by himself he pays his own sincere tribute of admiration of the great "Poet of the East." Though the translator is aware of the fact that the message of Iqbal is for the whole world and particularly for the nations of the East, he refers to the poet again and again as the Poet Philosopher of Islam. This is true in as much as Iqbal is a poet as well as a Philosopher, and his philosophy is based on the Qur'an and couched in many places in the technical terms of the books of Islam. This does not, however, take away from the writings of our great poet their universality, which is their main distinguishing feature. Iqbal is really a believer in the doctrine that man is superior to all other created beings. He is fond of bringing out this truth in one form or another. In tbe poem before us, this is the underlying theme and the poem ends on a note describing the apprehension in the mind of the Devil that there are those who may eventually defeat the Devil and his confederates by acting on the principles taught to mankind by the illustrious Prophet of Islam

It is difficult to describe a versatile genius like Iqbal by any one title, however, comprehensive it may be, but of all the titles by which the lovers of his poetry have been calling him, I prefer to call him "the Poet of the East". There is no one among his predecessors, who has the burning love for the East which he had and the indifference bordering on contempt with which he regarded the material civilization of the West. He was not impressed by its outward glamour and its superficial attractions.

Among the admirers of Iqbal there has often been a controversy whether he was essentially a poet or a philosopher. Some of them are inclined to the view that he was more of a thinker and philosopher than a poet and he chose verse as a convenient vehicle for his thought. It is interesting to note that he was himself of this opinion to some extent. He declared on many occasions that he had not particularly studied the technique of poetry and the thought in his poems always claimed more of his attention than the form of their expression.[10] This declaration is correct so far as it goes, but it cannot take away the fact that nature had meant Iqbal to be a great poet and that therefore poetry must be regarded as his real distinction. The easy flow of his verse, in Urdu as well as in Persian, the rhythm which is its peculiar beauty, and the choice words in which his thought finds expression bear ample testimony to his poetical genius. The philosophic vein, which runs through his poems, and the deep religious fervour, which characterizes the works of the maturer period of his life, are only additional charms of his Muse. He did not believe in the theory of "art for the sake of art", but was fond of using his art for serving humanity. He succeeded in firing the imagination of the youth of his time with lofty thoughts and noble ideals, through his powerful verse.

In this poem, which describes the schemes of the Arch-Devil and his agents to exploit the weaknesses of humanity, in order to achieve the nefarious object of keeping men and women, away from the path of virtue and leading them to sin, the Devil and his fraternity are shown as assembled to take stock of the success or failure of their activities and to form plans for future action.

In the opening address the Arch-Devil informs his adherents as to the machinations which have been employed by him to defeat the object of the Creator of the Universe in creating man and in placing him on a pedestal superior to that of the angels of the Heaven.

The world is described in the first verse of the poem as this "ancient game of elements".[11] These significant words are a good illustration of a peculiar feature of the art of Iqbal. His main object was to bring out through this poem the contrast between the materialistic view of the existence of this world with the spiritual view. The poet achieves this end by putting in the mouth of Iblis words showing the Devil's contempt of this old organism and also of the belief that it came into being at the bidding of its Creator. The Devil finds it more suitable for his purpose to have the other theory accepted, which holds that the world is a fortuitous concourse of blind atoms and has taken shape by an interplay of the elements. The religious theory that the world is a manifestation of God's Will, with its basic belief that the complexity of this machinery proves that it has a Maker, is thus rejected by the Leader at the Devil's Conference and finished as "the game of elements". He refers sneeringly to the other theory of "Be and it comes into Being". Iqbal, being a Muslim, adopts the phraseology of Islam, as to the words of this order of the Almighty. The belief is common to many religions and many revelations and par-

ticularly to Christianity and Islam, and is inculcated in the Bible and the Qur'an. In the words of the latter the command was (كُن فَيَكُون) "Kun fa-yakun". The first word of the command is composed of two letters, (ك) and (ن) (kaf and nun), which occur at the end of the first stanza of the poem, pronouncing the command which set the machine of mundane life going. Satan scorfs at this idea and says that this world to which its Maker gave the epithet of the "Kaf and Nun world", is now about to be destroyed by Him, as things have come to such a pass, through the machinations of the agents of the Devil, that there is a strong conflict between the people inhabiting this earth.

Iblis goes on to relate, in the next stanza of the poem, the methods adopted by him to produce trouble and unrest, which are intended to lead to the ruin of mankind. It must be borne in mind that this poem was written after the last Great War[13] and before the beginning of the World War of 1939. Iqbal had predicted, many years before, the Great War of 1914-18, that modern civilization would commit suicide.[14] The actual words which he used may be translated thus. "Your civilization will kill itself with its own dagger."[35] This proved literally true in the Great War, and has been again demonstrated even more forcibly in the War, which has just come to an end.

The Arch-Devil mentions the following four devices used by him to bring about the desired result :

(1) Imperialism.

(2) Lack of Religion.

(3) Blind belief in Destiny among the poor.

(4) Capitalism.

The boast of the Devil is that it is impossible to extinguish the fire set ablaze by his designs.

The address of Iblis is followed by a speech of his first Councillor, the gist of which is given in the next two stanzas. He lays stress on the device by which the fraternity of the Devil taught so much humility to the poor that they lost all sense of manliness. This idea is expressed by the poet in the significant line, which reads thus in translation: "Prayer devoid of the posture of standing erect is their nature's constant urge".[16] In order to understand full sense of this verse, the words 'namaz' and 'qayam' used in the original for the words "prayer" and "standing erect" are more helpful. While prayer is the word generally used for praises or requests addressed to God, the word namaz, in Muslim literature, applies to a number of postures and genuflexions which are parts of the prayer, in addition to the words recited in it. The namaz begins with the posture of qayam, which is "standing erect". The second stage is رکوع (ruku), which is bending one's self double, followed by سجود (sujud), which means laying one's forehead on the ground. This process repeated several times constitutes namaz. By characterizing the prayer of the poor as "a constant prostration", without any alternation of standing erect, Iqbal wishes to draw attention to his favourite doctrine of "the dignity of man." He is emphasising the point that a prayer, which deprives man of that dignity by constant prostration and knows no qayam, or standing erect, is hardly a prayer, which is according to the true spirit of Islam.

The second Councillor intervenes with a remarks on the doubtful utility of modern democracy. He calls it "a fresh mischief."[17] The reply of the first Councillor is that he knows that it is a veiled form of imperialism. The poet gives, through the mouth of the Councillor, an apt definition of Imperialism by observing that it is not essential

for Imperialism to have an autocrat or a monarch as its head, but "a desire to rob another of the fruits of his labour" amounts to Imperialism.

The point raised by Councillor No. 2 is taken up by the third Councillor, who asserts that if the spirit of Imperialism is kept alive, the form of Government hardly matters. He adds, however, that from the Devil's point of view, the ideology introduced by Karl Marx,[19] which places men on a footing of equality with one another, is an element of danger, because an adoption of his system would minimise the opportunities of friction between people and would lessen the chances of mischief.

The reference by the fourth Councillor to Mussolini,[20] who was at the height of his power when the poem was written, shows that the Italian Dictator deviated from the path of Socialism which was at first followed by him and that he thus proved himself wanting in foresight, by adopting an unabashed policy of land grabbing.

The fifth Councillor is more of a courtier than the preceding speakers and flatters his chief by declaring that the world owes the charm of its life to the fiery zeal breathed into it by Iblis. He says that the world would have been colourless and insipid without the strong and stubborn personality of the Arch-Devil.

The praise bestowed on Iblis by one of his admiring followers incidentally illustrates a lurking admiration which Iqbal, the philosopher, had for the strength shown by Iblis, though it was not shown in a good cause. This is a tendency which is shared by our poet with the great English poet, Milton.[21] He is inclined "to give the Devil his due" and recognises that the first rebel in the Kingdom of God sacrificed his all but clung to his conviction that he, as "a heaven

born being",[22] could not bow before another being made of the clay of the Earth.

The recognition by Iqbal of the strength shown by Satan may sound in some ears as a heresy, but the philosophic view taken by Iqbal appears to be that the Devil was needed as a touchstone for testing the good and the bad among men and women. In the eye of our poet-philosopher, the virtue of anyone who has not been put to a severe test is not worth much and only such men deserve credit who have successfully struggled against powerful temptations and have risen above them.

The speech of the fifth Councillor, which praised the Arch-Devil for having "transformed the dead earth and water into a world of beauty and endeavour",[23] ends in expressing the fear that the world is "going to turn topsy-turvy"[24] and that "rivers and mountains are trembling with the ghastly dread of tomorrow".[25] These words contained a prophecy of what has actually happened in the War which has just terminated.

The poem ends with the closing remarks by the Arch-Devil, who feels so confident of the results of his efforts that he declares :—

> "With their own eyes shall the West and the East witness the Spectacle" :
>
> "When I warm the blood of the nations of Europe."[26]

The world has unfortunately had a bitter and sad experience of the results of this threat and its only hope lies in following the maxim. "Back to God", The Arch-Devil feels constrained to acknowledge that the principles of Islam have in them a menace, which may defeat the efforts of the Arch-Devil and his party. He asks his adherents to be on their guard against the principles for which Islam stands, in

spite of the fact that most of its followers have gone astray from the straight path. He goes on to say that this Community still retains "a spark of ambition hidden in its ashes".[27] Iblis admonishes his lieutenants to beware of the Law, "which guards the honour of women and tests the capacity of men and which preaches that the Earth belongs to God alone."[28]

The moral which Iqbal wishes to emphasise in the emphatic words of the concluding verses of this poem is that the future safety of mankind depends on its belief in the equality of all human beings, as preached by Islam, and not in the sub-divisions of humanity through race, colour or clime.

I think Mr. Muhammad Ashraf[29] has rendered a service to all lovers of literature by rendering this poem into English and adding his own comments on it. In certain places the natural admiration of the learned commentator borders on enthusiasm, but his obvious sincerity makes it excusable. He has succeeded in conveying the spirit of the poem to the English knowing public and deserves the gratitude of the admirers of Iqbal, in India as well as beyond India, who do not know the language of the original poem. I am sure this book will find a very wide circle of appreciative readers.[30]

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1. **Muhammad Ashraf, Malik** was born on the 3rd April 1915. He is one of the few well known Muslim English writers. His famous book is the translation of "The Devil's Conference" a highly thought stimulating poem by Iqbal. He translated it from the Original Urdu with an introduction and annotations. The book

20. **Mussolini, Benito** (1883-1945), Italian dictator was born in Italy on July 29, 1883, and died on April 28, 1945. He was the organizer of the first of several 20th Century European totalitarian states. He taught for 2 years in an elementary school in Italy. With Cesare, he worked on the "It Popolo" and became Secretary of the Socialist Party. After editing the Socialist daily, he founded (November 14, 1914) a daily in which he urged Italian intervention in World War I on the side of the Allies. In 1921, he organized the Official Fascist Party, at the same time being elected deputy. With the rapid expansion of the party, he was able to March on Rome on October 28, 1922 to compel the king to accept its dominance. He succeeded in this coup and was requested by the king to assume the office of Prime Minister on October 31, 1922 with his own cabinet. He held the posts of Minister of State and Foreign Minister. As first marshal of the empire (1938) and Supreme Commander (June 10, 1940), of the armed forces, he entered World War II on the side of Germany. After being defeated in Africa and Sicily and Allied invasion of Italy, his countrymen deposed him on July 25 1943, and imprisoned him. He was rescued by the Germans in September 1943. While trying to leave the country disguised as a drunken German soldier, he was shot on April 20, 1945 by partisans and his body was taken to Milan.

21. See Chapter 9, No. 6.

22. Kulliyat-i-Iqbal (Urdu) p. 652. The verse in question is :

آب و گل تیری حرارت سے جہان سوز و ساز

ابلہ جنت تری تعلیم سے دانائے کار

23. *Ibid.* p. 652.

24. Kulliyat-i-Iqbal (Urdu) p. 653. The Fifth Councillor addressing Iblis, says :

میرے آقا ! وہ جہاں زیر و زبر ہونے کو ہے

جس جہاں کا ہے فقط تیری سیادت پر مدار

25. *Ibid.* p. 652. The verse is :

فتنۂ فردا کی ہیبت کا یہ عالم ہے کہ آج

کانپتے ہیں کوہسار و مرغزار و جوئبار

26. *Ibid.* p. 653. The verse reads thus :

دیکھ لینگے اپنی آنکھوں سے تماشا غرب و شرق

میں نے جب گرما دیا اقوام یورپ کا لہو

27. *Ibid.* p. 654 The verse reads :

ہے اگر مجھ کو خطر کوئی تو اس اُمت سے ہے

جس کی خاکستر میں ہے اب تک شرار آرزو

28. *Ibid.* p. 655. The verses are :

الحذر آئین پیغمبرؐ سے سو بار الحذر !

حافظ ناموس زن، مرد آزما، مرد آفریں

and

اس سے بڑھ کر اور کیا فکر و عمل کا انقلاب !

بادشاہوں کی نہیں ، اللہ کی ہے یہ زمیں

29. See Chapter 9, No. 1.

30. Introduction by Sir Abdul Qadir to the Book entitled "The Devil's Conference" by Malik Mohammad Ashraf, published by Urdu House, Gujrat in 1946.

20 Kulliyat-i-Momin (Urdu) p. 658. The [illegible] Counsellor addressing [illegible]

[illegible]

[illegible]

21 Ibid, p. 657. The verse is:

[illegible]

[illegible]

22 Ibid, p. 657. The verse reads thus:

[illegible]

[illegible]

23 Ibid, p. 658. The verse reads:

[illegible]

[illegible]

24 Ibid, p. 657. The verses are:

[illegible]

[illegible]

[illegible]

[illegible]

24 See Chapter II, p. [illegible]

25 Introduction by Sir Abdul Qadir to the Book entitled "The [illegible] [illegible]" by Malik Mohammad Ashraf, published by Urdu [illegible] in 1946.

10

A Letter from London

C/o India Office,
White Hall, S.W.I.
London.
5-5-38.

Dear Aftab Iqbal,[1]

The sad news of the death of your father came as a personal shock to me, as we were such old and intimate friends. I have been receiving letters from some people sympathising with me in this national loss. I was asked by the *B.B.C.*[2] to give a short broad-cast about him for countries overseas and I did so on the 28th instant. We are now going to have a meeting in his memory on the 14th instant. I have been thinking of writing to you these......days to express my

(Lincoln's Inn). After returning home, he joined the Islamia College, Calcutta and worked as Professor of English Language and Literature and Lecturer in Philosophy in the University of Calcutta from 1933 to 1936 respectively. During the Second World War, he worked as Director of Supplies, Government of India for two years. Afterwards, he joined the Islamia College, Lahore and served there as Professor of English Language and Literature up to 1941.

He worked as an Advocate of the Lahore High Court from 1942 to 1946. He left for Karachi in 1947 and is currently working as Barrister of the West Pakistan High Court at Karachi. For further reading, see Allama Iqbal aur Unki Baaz Bite by Syed Hamid Jalali, pages 83 to 126.

2. B.B.C. British Broadcasting Corporation, London. The editor came to know about the talk broadcast by Sir Abdul Qadir on the 20th April, 1938 from the B.B.C. The editor is very thankful to the Corporation for supplying him with a photo stat copy of the talk free of cost.

3. This letter has been taken from the book entitled "Allama Iqbal aur Unki Baaz Bite" by Hafiz Syed Hamid Jalali, published at Karachi by [illegible] Press in 1947.

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